

For Fans And Collectors Of ☿ – The Artist Formerly Known As Prince

UPTOWN

Special Issue 1997 • #30

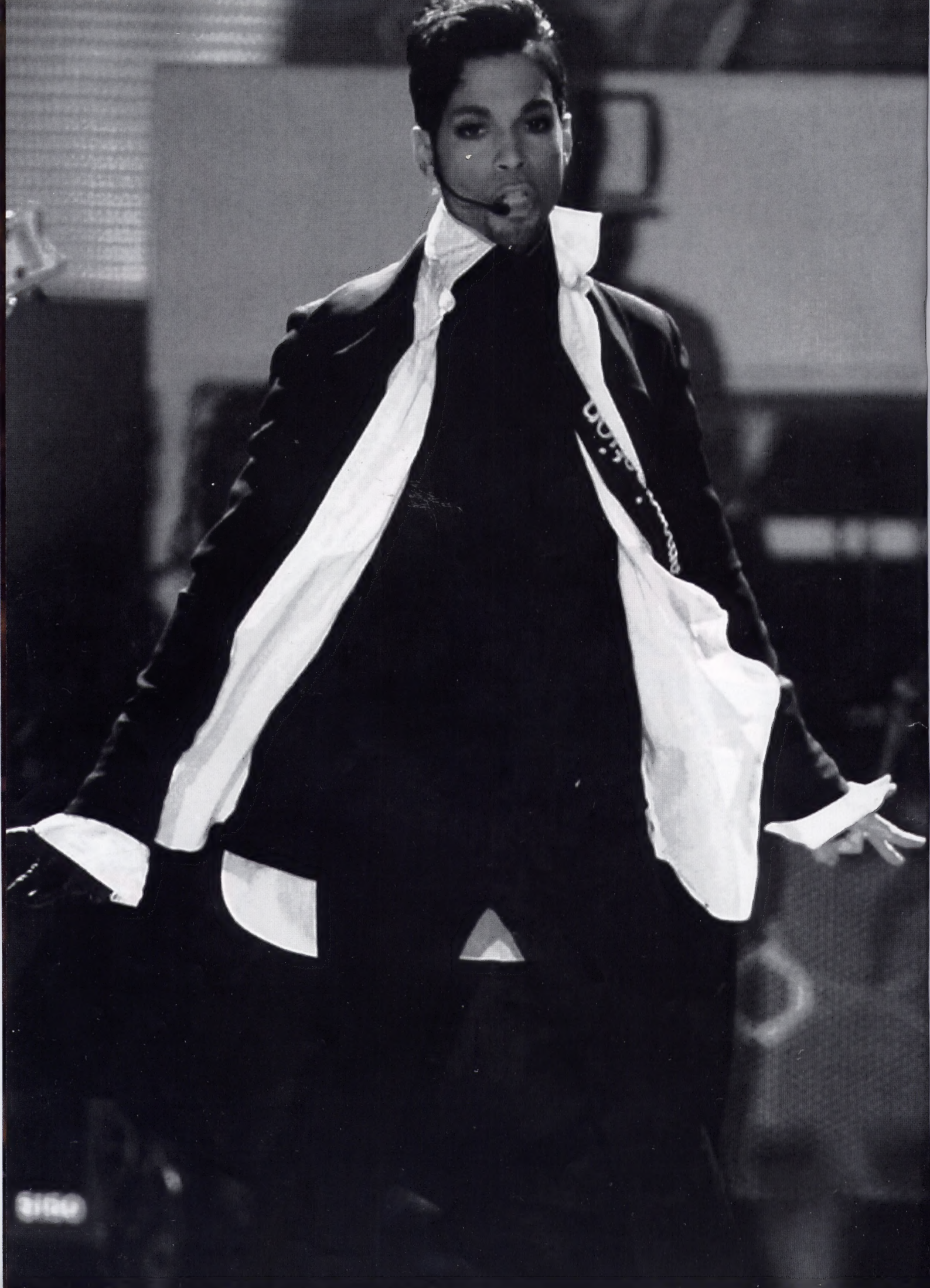


the definitive
**POSTER
GRAPHY**
part 2

with the postcardography

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The Definitive Posterography Part 2

Posters 8

The Postcardography

Postcards 20



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[Ordering information on page 27.]

UPTOWN – the independent magazine for ♪ friends, fans and collectors

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#30

Editor's note

Hello friends!

Welcome to the 30th issue of *UPTOWN*. In October six years ago we published the first issue of the magazine. It is amazing how fast time goes! In these 30 issues and 6 years, the artist now formerly known as Prince has made eight tours, released 10 albums under his own name(s), and written and recorded countless songs for other artists and projects.

When we started the magazine in 1991, we thought four annual issues (and the special issue) would be more than enough to cover Prince's current work; we actually believed that we would be focusing more attention on his past records and tours. However, we soon realized that four issues were not enough to keep track of his latest activities and this is one reason why we now are going to release five annual issues, beginning with *UPTOWN* #31. The publishing dates will be January 31st, March 31st, May 31st, September 30th, and November 30th.

This issue focuses on posters. The posterography is an update of the first part published in *UPTOWN* #19. This time the posterography also includes a section on posters with associated artists and a postcardography devoted to postcards of Prince/♫. The issue is a "modified" special issue since it also contains the regular *Cruel*, *Data Bank* and *Does Not Compute* sections.

The exclusive *UPTOWN* book, *TURN IT UP*, will be published in mid-November, so now is the time to place your order, if you haven't already done so. I'm convinced that the book will be considered "the collectors' bible" and will be indispensable for ♫'s followers.

♫ is showing more and more interest in the Internet and he is trying to find ways to release new material via the Net. I hope that those of you who do not currently have access to Internet at home still have the opportunity to check it out now and then (by visiting a "cybercafé," a library or maybe access it from school or work). When surfing the Net, from now on, you only need to know one URL (web address): <http://www.uptown.se>. This is the new home of the *UPTOWN* magazine and our web site contains details about all published issues and more general information about the magazine. The site also includes articles from previous issues. The *UPTOWN* site provides a starting point to Prince/♫ on the Internet, with links to the whole online community of resources devoted to The Artist.

What really makes *UPTOWN*'s web site unique (and different from the magazine) is the comprehensive and up-to-date news reporting. News editor Pierre Igot adds news and information many times a day, so you are always extremely well-informed about the latest ♫ activities. Our web site's news section complements the official *Love 4 One Another* web site by providing ♫ followers with up-to-the-minute information on tour dates, TV appearances, and interviews, as well as tons of concert reports by friends. Check it out! It is quite addictive!

UPTOWN still thrives after six years and we plan to be around as long as you, the readers, are interested in reading the magazine. Enjoy this issue and the *TURN IT UP* book! See ya next year!

Lars O. Einarsson

Total freedom...

Following the demise of the EMI Record label, Prince decided to stop promoting the *Emancipation* triple-album and to focus instead on the release of the new *Crystal Ball* collection and *The Truth* acoustic album through the 1-800-NEW-FUNK service and the *Love 4 One Another* web site.

While Prince does not reject the idea of a distribution deal with a major record company for future releases, he is firmly attached to his new-found freedom and will never relinquish ownership of his own releases again. He seems to be committed to promoting the "emancipation" of artists (especially black artists) from corporate "enslavement" and vows to collaborate with those enjoying a freedom similar to his, such as Larry Graham, for example. He also wants to use new technologies and the Internet to their fullest potential and he is making moves in that direction.

If Prince succeeds, the measure of "success" being now very different from what it used to be, he will be the first major recording artist to make such a bold move and will definitely set an important example for other artists. Prince's new "marketing strategy" has attracted attention from various media outlets, including the *New York Times*.

Crystal Ball...

Reportedly, 84,000 pre-orders for *Crystal Ball* have been received by 1-800-NEW-FUNK as of the end of September and the manufacturing process has reportedly been initiated. Prince's goal is still to reach 100,000 pre-orders before the set is released. It will be released in a crystal ball-shaped translucent package and will likely include no booklet, as Prince intends to have a web site specifically designed by Prince followers to provide artwork and information on the tracks. It is still not clear whether the CD-set will include 3 or 4 CDs. The acoustic CD *The Truth* will be given away for free to all those who pre-ordered *Crystal Ball*. It is currently circulating on tape amongst collectors.

Jam Of The Year world tour...

Prince held an official press conference at the Broadway Millennium Hotel in New York on July 22nd to announce details of the *Jam Of The Year* world tour, as well as plans for building a new school in Minneapolis. The school is a long-term project that will be funded by the Love 4 One Another charity. The *Jam Of The Year* world tour appears to be a replacement for the anticipated *Emancipation* tour that never kicked off following Prince's decision to stop promoting *Emancipation* after the demise of the EMI Records label.

Prince said that dates for the tour would only be announced approximately a week in advance, in order to deter scalping. Prince added that he was not going to use any sponsors or agents and would deal directly with ticket sales agencies and venues. Prince also announced that several other artists, including Chaka Khan, Lenny Kravitz, George Clinton and No Doubt, would join him on certain dates.

The tour kicked off on July 21st in Clarksdale, Michigan. The show is not intended to promote a specific album and is more of a "greatest hits" show. The setlist is fairly similar to that of the *Love 4 One Another* tour, but Prince has added several Prince songs, including "Cream," "When Doves Cry," "Gett Off," "When You Were Mine," and, on some occasions, "Delirious" and "Let's Work." A piano medley has also been included, usually consisting of a combination of the following tracks: "Somebody's Somebody," "The Beautiful Ones," "Diamonds And Pearls," "Venus De Milo," "Girls And Boys," and "Strange Relationship." The new song "(I Like) Funky Music" has also been added to the setlist.

Prince has chosen to focus on the music itself, and the shows are stripped-down affairs with few props and no elaborate theatrics. The concerts have been receiving mostly positive reviews from journalists and followers alike. Doug E. Fresh appeared during several shows and aftershows in the early part of the tour, while Larry Graham and his band opened a few shows in September. Chaka Khan and Lenny Kravitz are planned to join Prince at concerts in October.

Prince has been playing a lot of aftershows following the main performances, including in many cities where he had never performed before. The aftershows usually consist of a mixture of

"old school" R&B and funk favourites and classic Prince material. They are usually relatively short affairs, ranging from half an hour to slightly over one hour.

According to Prince, the tour will last until 1999 and will end with a major concert in a secret location, with guests such as the Foo Fighters. Expect a fully detailed report on the *Jam Of The Year* tour in a forthcoming issue of UPTOWN.

Jam Of The Year concerts...

Thus far, the following concerts have been played on the *Jam Of The Year* tour:

- 21 July Pine Knob Music Theatre, Clarksdale (MI)
- 23 July Jones Beach Theatre, Wantagh (NY)
- 25 July Fleet Center, Boston (MA)
- 26 July Core States Center, Philadelphia (PA)
- 1 Aug US Air Arena, Landover (MD)
- 2 Aug Coliseum, Charlotte (NC)
- 3 Aug Coca Cola Lakewood, Atlanta (GA)
- 5 Aug Myriad Convention Center, Oklahoma City (OK)
- 8 Aug Alamodome, San Antonio (TX)
- 9 Aug Coca Cola Starplex Amphitheatre, Dallas (TX)
- 10 Aug The Summit, Houston (TX)
- 13 Aug Cajundome, Lafayette (LO)
- 15 Aug Arena, Miami (FL)
- 18 Aug Hardee's Walnut Creek Amphitheatre, Raleigh (NC)
- 20 Aug Mississippi Coliseum, Jackson (MS)
- 22 Aug Arena, Nashville (TN)
- 23 Aug Pyramid Arena, Memphis (TN)
- 13 Sep Marine Midland Arena, Buffalo (NY)
- 14 Sep Oakdale Theatre, Wallingford (CT)
- 16 Sep PNC Bank Arts Center, Holmdel (NJ)
- 19 Sep Nutter Center, Dayton (OH)
- 20 Sep Civic Arena, Pittsburgh (PA)
- 21 Sep Arena, Baltimore (MD)
- 24 Sep Saddledome, Calgary (Canada)
- 26 Sep GM Place, Vancouver (Canada)
- 27 Sep The Gorge, George (WA)
- 28 Sep Rose Garden Arena, Portland (OR)
- 1 Oct Arco Arena, Sacramento (CA)
- 2 Oct Selland Arena, Fresno (CA)

A number of aftershow gigs and one-off concerts have also been played, including the following:

- 23 July Tramps, New York (NY)
- 25 July The Roxy, Boston (MA)
- 26 July Egypt On The Waterfront, Philadelphia (PA)
- 1 Aug 9:30 Club, Washington D.C.
- 3 Aug The Esso, Atlanta (GA)
- 5 Aug In Cahoots, Oklahoma City (OK)
- 8 Aug Café Hollywood, San Antonio (TX)
- 9 Aug Mirage, Dallas (TX)
- 10 Aug The Roxy, Houston (TX)
- 13 Aug Plaza Theatre, Lafayette (LO)
- 15 Aug Glam Slam, South Beach (FL)
- 18 Aug Plum Crazy, Raleigh (NC)
- 20 Aug The Dock, Jackson (MS)
- 22 Aug Music City Mix Factory, Nashville (TN)
- 23 Aug New Daisy Theatre, Memphis (TN)
- 5 Sep Paisley Park, Chanhassen (MN)
- 10 Sep Paisley Park, Chanhassen (MN)

Parties at Paisley Park...

A few late-night parties took place at Paisley Park during the July-September period. Dates included July 11th, August 12th, September 5th and 10th. Prince appeared and tracks were played from the upcoming *Crystal Ball* and *The Truth* over the sound system, as well as the new remixes of "Jam Of The Year," "Face Down," and "Holy River." Prince also performed during the September 5th party. The September 10th party was a benefit concert for the Minneapolis mayor's re-election campaign.

Love 4 One Another and 1-800-NEW-FUNK web sites...

The *Love 4 One Another* web site moved to its new location at <<http://www.love4oneanother.com>> soon after our last issue went to press. It is now fully active and features a news section entitled "The Future" with exclusive news snippets coming from Prince's entourage. It also includes sound samples of unreleased material, excerpts from the upcoming *Crystal Ball* release, as well as new songs such as "(I Like) Funky Music," "Funk Radio," "Sadomasochistic Groove," "Shoo Be Doo," and a remix of "Jam Of The Year" featuring a rap by Doug E. Fresh. The site also presents poetry written by Prince fans.

You will also find information about the N.P.G.'s "X-periment in Truth" intended to gather information for a database of Prince friends and a link to the *Crystal Ball* order page, which is part of the new 1-800-NEW-FUNK web site at <<http://www.1800newfunk.com>>, currently under construction.

Prince has been heavily promoting the on-line aspect of his activities lately, with interviews with *Yahoo!* magazine, *USA Today*'s on-line web site <<http://www.usatoday.com>> and an exclusive two-part TV interview on CNN that showcased the *Love 4 One Another* web site. The Internet and the World Wide Web in particular are becoming more and more important in Prince's activities and "off-line" Prince followers are strongly encouraged to do whatever they can to join these activities.



Interviews...

As part of his public relations efforts to promote the *Love 4 One Another* project and the upcoming releases of *Crystal Ball* and *The Truth*, Prince appeared on US cable news TV station CNN for a two-part interview on July 29th and 30th. The interview did not feature much new information for Prince followers but was important in that CNN reaches a great many households in the US and beyond.

Prince has been giving more interviews to various media outlets during the July-September period, including *Yahoo!* magazine, *USA Today*, *Live* magazine, Canada's MuchMusic TV station, *The Vegetarian Times* and various local newspapers in cities where he was going to play as part of the *Jam Of The Year* tour. Prince also appeared officially for the first time ever on America On Line for a chat with followers on July 21st, following his Detroit concert. Reportedly, over 700,000 people tried to join the chat, which caused a temporary breakdown at AOL and a two-hour delay. Look for an update of our interview report series in a forthcoming issue of UPTOWN.

New Warner Bros. releases...

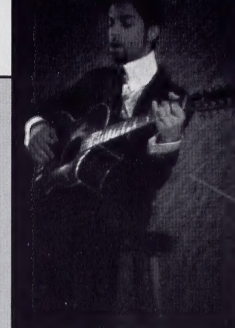
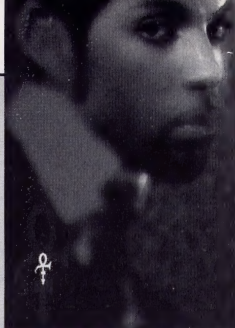
Warner Bros. is currently re-releasing some old "Prince" material. The *Lovesexy* album has been re-released in a tracked version in Europe, under the catalogue number 7599-25720-2 WE 835.

In Japan, WEA has re-released almost all Prince albums and the latest CD-singles [see the *Data Bank* section]. On November 25th, Warner Bros./Pioneer plans to release another 29 CD-singles containing old singles material.

Here is the full list with catalogue numbers:

- WPCR-1522 "I Wanna Be Your Lover" / "Just As Long As We're Together"
- WPCR-1523 "Sexy Dancer" [Extended Version] / "Bambi"
- WPCR-1524 "Do It All Night" / "Head"
- WPCR-1525 "Gotta Stop (Messin' About)" / "I Wanna Be Your Lover" / "Head"
- WPCR-1526 "Controversy" / "When You Were Mine"
- WPCR-1527 "Let's Work" [Dance Mix] / "Ronnie, Talk To Russia"
- WPCR-1528 "1999" / "How Come U Don't Call Me Anymore" / "D.M.S.R."
- WPCR-1529 "Little Red Corvette" / "Automatic" / "International Lover"
- WPCR-1530 "When Doves Cry" / "17 Days"
- WPCR-1531 "Purple Rain" / "God" [Instrumental] / "God" [Vocal]
- WPCR-1532 "I Would Die 4 U" [US remix] / "Another Lonely Christmas" [full version]
- WPCR-1533 "Let's Go Crazy" [Extended Version] / "Take Me With U" / "Erotic City" [full version]
- WPCR-1534 "Paisley Park" / "She's Always in My Hair" [full version] / "Paisley Park" [Remix]
- WPCR-1535 "Raspberry Beret" [Extended Version] / "Hello" [full version]
- WPCR-1536 "Pop Life" [Extended Version] / "Girl" [full version]
- WPCR-1537 "Kiss" [Extended Version] / "Love Or Money" [full version]
- WPCR-1538 "Mountains" [Extended Version] / "Alexa De Paris" [full version]

IS THIS THE TRUTH? by Magnus Nilsson



Emancipation was a very strong effort, containing some of $\frac{1}{2}$'s best music of the 90's, but perhaps lacking true "classics" or the potential chart toppers in a "Cream," "Gett Off," or "The Most Beautiful Girl In

The World." The failure of the album to reach the highest regions on the charts had nothing to do with the music or $\frac{1}{2}$'s promotion of the project, but was more due to its overly ambitious 3-CD format, the lack of singles chart success, and the demise of the EMI Records label. Still, $\frac{1}{2}$ views the album as a large success, since it made him a lot of money, possibly more than any other album he has released.

The Truth is the acoustic album $\frac{1}{2}$ recorded after the release of *Emancipation*. It was sent to some journalists including Jon Bream of the *Minneapolis Star Tribune* and Jim Walsh from the *St Paul Pioneer Press*. Both wrote about the album for their respective newspapers in July; their reviews were lacklustre. As much as I love Prince's/ $\frac{1}{2}$'s music, I have to admit to being disappointed in *The Truth* and I can fully understand that most people who have heard the record have been underwhelmed. Frankly, *The Truth* has to be one of the weakest collection of songs the Artist Formerly Known As Prince has ever recorded.

We all know that $\frac{1}{2}$ is an incredibly productive songwriter, but *The Truth* clearly shows that quality is something altogether different from quantity. Many songs appear to have been written off the cuff in virtually the time it takes to play them. Overall, the music is subdued and kind of bleak, suffering from a lack of energy. An acoustic guitar is the main accompanying instrument throughout, but $\frac{1}{2}$ also adds bass guitar, percussion, and keyboards on many tracks.

Stripped off his normal arrangements and production techniques, the songs and melodies have to stand up on their own. This is essentially the problem with the album - $\frac{1}{2}$ is simply much more creative as a musician, arranger, and producer, than as a songwriter, and his expertise (and true genius) lies in constructing funky grooves and rhythmic foundations for songs rather than writing melodies (even though he has come up with a number of brilliant melodies over the years). Many songs on *The Truth* are harmonically too monotonous, with melodies that hardly move up or down. At least half of the tracks rely on well-trying blues harmonies. The result is music that is uneventful at the risk of being boring. There are a couple of highlights, but few tracks leave a lasting impression. Here follows a track-by-track study.

The opening title track is a straightforward blues number, performed on acoustic guitar, about responsibility and making choices, "Everybody's got a right to love. Everybody's got a right to lie. The choice you make, it ain't no piece of cake, it ain't no motherfucking piece of pie." The song features one of $\frac{1}{2}$'s most passionate vocal deliveries on the album. Alternating

between very quiet passages and louder, more urgent parts, it is also one of the most dynamic creations on *The Truth*. Still, it leaves a great deal to be desired.

The next track, "Don't Play Me," is faster and more melodic. The acoustic guitar is the main accompaniment throughout but $\frac{1}{2}$ adds spice by introducing a keyboard motif and a bass part halfway through. The same guitar theme is repeated over and over again, ultimately making the track too monotonous. Taking the music business to task, $\frac{1}{2}$ offers his declaration of independence, "Don't play me, I'm over 30 and I don't smoke weed. I put my ass away and the music I play ain't the type of stereo you're trying to feed. I use proper English and I'm straight. I've been to the mountain top and it ain't what you say."

The pleasant, breezy "Circle Of Amore" is lighter in tone than the preceding two tracks. It is one of the most melodic and well-crafted compositions on *The Truth*. Straying from the "acoustic" concept, the arrangement features bass, drums, and keyboards in addition to the acoustic guitar. The song concerns four friends from Prince's Central High School, Mary, Clair, Denise, and Bill who form a sex circle. $\frac{1}{2}$ uses his falsetto voice and the song sounds as if it could have been recorded in the late 70's.

"3rd Eye" is an instantly forgettable blues-flavoured number. Much like "The Truth," it revolves around a bluesy guitar riff. Rhonda sits in on bass. The lyrics conclude, "Ultimately the only one who can save you is you."

$\frac{1}{2}$'s falsetto returns for "Dionne," a lazy R&B-tinged ballad, with an unusual, almost waltz-like rhythm. Much like "Circle Of Amore," it sounds like a song Prince might have written for *For You or Prince*. An acoustic guitar and a bass guitar provide the main accompaniment, with a keyboard entering on the chorus.

A lowpoint of the album is "A Man In Uniform," which is yet another blues-based number. It features an acoustic guitar, percussion, and a recurrent sample of the reveille fanfare.

$\frac{1}{2}$ sounds as goofy as he has ever been on the embarrassing homage to veganism, "Animal Kingdom." The song lacks anything resembling a decent melody or interesting musical ideas. An acoustic guitar and a bass guitar (Rhonda) make up the arrangement, which also features lots of weird sounds, including animal noises. Veganism is an outgrowth of vegetarianism that forbids consumption of animal products. $\frac{1}{2}$ sings, "No member of the animal kingdom ever did a thing to me. So I don't eat red meat or white fish, don't give me no blue cheese. We're all members of the animal kingdom, leave your brothers and sisters in the sea."

The upbeat "The Other Side Of The Pillow" is a small improvement. $\frac{1}{2}$'s falsetto vocal is accompanied only by an acoustic guitar. Again, this sounds very much like something that could have been intended for *For You or Prince*. A nonchalant love song, $\frac{1}{2}$ states that "you're as cool as the other side of the pillow."

"Fascination" is a fast, animated salsa-flavoured tune. It has

a fuller arrangement than most other tracks, with Rhonda on bass, vocals, and percussion, Kirk on vocals and percussion, and Mike Scott on guitar. Recalling "Don't Play Me," $\frac{1}{2}$ laments the music industry and takes a shot at Michael Jackson, "The most vital thing in pop is the epitome of doom. You wake up in a cold sweat, cause one of them's in your room. Singing from the telly, making more bucks than sense. So-called king gives birth to so-called Prince."

"One Of Your Tears" is a slow, languid done-me-wrong song. It has no melody to speak of and is one of the least distinguished tracks of the album. $\frac{1}{2}$ sings in a whispering falsetto voice, "Did you get the tape I sent you? I thought it'd be better in a song. Better than the used condom you sent me. Baby, that was wrong."

The brooding, plaintive "Comeback" has a more expressive melody. Recalling the theme of "There's Others Here With Us," $\frac{1}{2}$ sings, "Spirits come and spirits go, some stick around for the aftershow. If you ever lose someone dear to you, never say the words 'they're gone.' They'll come back, yeah."

The closing track, "Welcome 2 The Dawn," is clearly one of the most inspired tracks. In contrast to most songs on *The Truth*, it contains some substantial musical ideas and a melody which remain in the mind. $\frac{1}{2}$'s message is, "Every choice you make is karma, so be careful what you do." The song is available as the B-side on the "Holy River" cassettes given away at Borders.

Had this collection of songs been recorded by an unknown newcomer, and been sent to record companies as demos, I think they would have been returned with an encouraging note and some words to the effect that the artist should do some work more on the music and try to improve on the songs. Of course, being an *established* and *free* artist, $\frac{1}{2}$ does not have to risk this kind of rejection. However, even if one does not have to depend on the music industry or its "measure" of success (or what constitutes a good song or a hit), all concepts of quality control cannot be discarded. And in this case, I'm afraid they have.

The idea that you measure success strictly in terms of how much money you make is preposterous. Commercial success must be judged by the public's response and ultimately how many copies they buy. Of course, a work can be considered successful in many respects other than "commercial" (perhaps influencing other artists). In any event, I don't think *The Truth* will attract any new followers and it won't become a success, however you may want to define it. I even think it would benefit $\frac{1}{2}$ if he shelved it, letting the low-quality copies circulate amongst the diehard fans but not release it to the broader audience. Harsh words? Yes, but the truth if you ask me.

- WPCR-1539 "Girls And Boys" / "Under The Cherry Moon" / "Erotic City" [full version]
- WPCR-1540 "Anotherloverholenyohead" [Extended Version] / "I Wanna Be Your Lover"
- WPCR-1541 "Sign O' The Times" / "La, La, La, He, He, Hee" [full version]
- WPCR-1542 "If I Was Your Girlfriend" / "Shockadelica" [full version]
- WPCR-1543 "U Got The Look" [Long Look] / "Housequake" [7 Minutes MoQuake] / "U Got The Look" [single edit]
- WPCR-1544 "I Could Never Take The Place Of Your Man" / "Hot Thing" [Remix] / "Hot Thing"
- WPCR-1545 "Alphabet St." / "Alphabet St." [This Is Not Music, This Is A Trip]
- WPCR-1546 "Glam Slam" / "Escape" / "Glam Slam" [Remix]
- WPCR-1547 "I Wish U Heaven" [Part 1, 2 & 3] / "Scarlet Pussy" [full version]
- WPCR-1548 "Batdance" [The Batmix] / "Batdance" [Vicki Vale Remix] / "200 Balloons"
- WPCR-1549 "Partyman" [The Purple Party Mix] / "Partyman" [Music Mix] / "Partyman" [Video Mix] / "Feel U Up" [Short Stroke]
- WPCR-1550 "Arms Of Orion" / "I Love U In Me"

When quickly checking the above list we cannot find "America" [Extended Version], "Pop Life" [Remix] and "Feel U Up" [Long Stroke]. Hopefully they will find their way into the re-release issues as well.

"The Holy River" promo...

Yet another promo CD of "The Holy River" was made in Holland. It contains "The Holy River" (Radio Edit 4:00) and is a 1,000-copy limited edition. The catalogue number is P 519 773. It is a promo CDS in custom sleeve with insert.

"Face Down" single...

"Face Down" was expected to be the next single off *Emancipation* and a promo single featuring remixes was released in Europe in July. A promo video was also released in North America (see *UPTOWN* #29). However, following the demise of the EMI Records label, $\frac{1}{2}$ decided to stop promoting the *Emancipation* album and "Face Down" was not released as a commercial single in Europe or elsewhere. However, there are now reports that "Face Down" is set to be released in the UK on September 29th as a limited edition 2 CD-set maxi-CD.

"The Good Life" remix released in the UK...

As reported in our last issue, "The Good Life" single includ-

ing the "Dancing Divaz" remix was re-released in the UK on June 22nd. It peaked at #15 on the UK pop chart.

New protégé: Marva King...

Marva King, a former backing vocalist for Stevie Wonder, is $\frac{1}{2}$'s newest discovery and they have been working on studio tracks together. She has also become a regular feature in $\frac{1}{2}$'s shows and aftershows. A full album might be released soon...

No Doubt in Minneapolis...

$\frac{1}{2}$ and Mayte attended a No Doubt concert in early July in Minneapolis. All the members of the band later joined $\frac{1}{2}$ and members of the NPG for an impromptu jam session at Paisley Park Studios. The band is expected to open some dates on $\frac{1}{2}$'s *Jam Of The Year* tour.

Gianni Versace shot dead in Miami...

Gianni Versace was shot dead in front of his property in Miami, Florida, on July 15th in the morning. Versace was a world famous Italian fashion designer whose admirers included many musicians. $\frac{1}{2}$ was one of them. Pictures of him wearing Versace-designed clothes appeared in various publications in 1995-1996 and again in a Versace coffee book published last year. $\frac{1}{2}$ also recorded a promotional cassette entitled *The*

Versace Experience – *Prelude 2 Gold* with some exclusive music to be played during presentations of Versace clothes. The name of the designer is also included in ♣'s rap in the *Exodus* track "Get Wild" and again in "White Mansion" on *Emancipation*. Versace was 50 years old.

♣ talked a bit about Versace during his July 22nd press conference, "His clothes were amazing, his style was amazing. I stayed in his house on Lake Cuomo a while ago and, I must be honest, I was quite frightened there and I stayed up all night. It was a little spooky. There was nobody there but me, I believe, and some servants in some part of the house. And this was a long time ago. I've got to be honest though, I didn't know him that well. I only met him briefly and he is as shy as I am when it comes to meeting new people. So we had very few words. His sister on the other hand, Donatella, I know quite well, and she was the one who was with me during the shoot that I did for their campaign. I'm saddened any time a human being assaults another one in that fashion. It's saddening."

Glam Slam Miami re-opens...

The Glam Slam club in South Beach, Miami, re-opened on the weekend of July 5th. ♣ still holds the lease but the club is under new management and the decoration has been removed. ♣ is still reportedly looking for a buyer for the club. A grand opening took place on July 25th and 26th and Mayte and her mother appeared. ♣ did not appear as he was performing elsewhere, but he did perform an aftershow there as part of the *Jam Of The Year* tour on August 15th.

Emancipation "Best R&B album" at MPLS Awards...

The Minneapolis Music Awards ceremony (not to be confused with the Black Music Awards ceremony held in June) took place on July 18th. ♣ won the award for "Best R&B album of the year" with *Emancipation*.

Muppets Tonight! episode...

As reported in our last issue, the remaining episodes of the cancelled ABC series *Muppets Tonight!*, including the ♣ episode that was expected to be broadcast earlier this year, were bought by The Disney Channel. The ♣ episode was finally aired in the USA on September 13th. It will likely air in the UK, Belgium and France soon.

Muhammad Ali's "World Healing" show...

As reported in our previous issue, former boxer Muhammad Ali had planned to organize a major benefit event on October 9th featuring many famous artists, including ♣, Celine Dion, Lenny Kravitz and others. The show was expected to be broadcast on TV and a CD and video to be released. However, the show was postponed because, according to the organizers, more time was needed to plan for the TV broadcast. ♣ was also expected to make a promotional appearance on the *Tonight Show* starring Jay Leno on October 8th, but this appearance is now uncertain as well.

Around The World In A Day ballet by NPG Dance Company...

Mayte held auditions on August 12th in New York, for dancers for a new dance show mixing ballet and hip-hop dancing, entitled *Around The World In A Day*. The ballet will premiere on October 17th in Detroit and a tour is expected to follow. The show is based on ♣ songs such as "Around The World In A Day," "New World," "Girls And Boys" and others.

Back on the chart...

The *Emancipation* triple-CD set re-entered the US Top 100 R&B charts on the week of September 20th at #99, no doubt due to the success of the *Jam Of The Year* tour. The album dropped out of the chart again the following week.

♣ featured in new celebrity book...

Photographer Gene Geter's web site is selling a photography book called *Flash – The Celebrity Photos* which contains photos of ♣, Halle Berry, Tupac Shakur and many more. A portion of the proceeds will benefit ♣'s *Love 4 One Another* charity. The URL is <<http://members.aol.com/sjeanmiche/theitems.htm>>.

New ♣ book...

A new book on ♣ entitled *Slave To The Rhythm* will be released in the UK on October 23rd. Written by Liz Jones (a *Sunday Times* writer), it contains 208 pages with 16 photo pages.

7 Magazine ceases publication...

Australian ♣ magazine 7 has ceased publication due to a run-in with ♣'s organization concerning the *Love 4 One Another*

web site. 7 editor Vicki Shuttleworth asked some questions about the site and when no answers were forthcoming, she started a "Sham of the Year" campaign to get replies. ♣'s organization responded with a cease and desist order, disallowing the magazine's use of any N.P.G.-copyrighted material, such as photographs, lyrics, etc. 7 could not operate without N.P.G. material and they decided to cease publication of the magazine and focus on their on-line service instead. We regret this decision for all the readers in Australia and beyond who had come to enjoy the magazine over the years. We wish the best to the 7 magazine team in their future endeavours.

Former associated artists news...

Rosie Gaines has been enjoying a fair amount of success in the UK with the release of a "Closer Than Close" remix (more than 250,000 copies sold) and subsequently made a series of club appearances in the UK. She also appeared on Dutch TV on August 1st.

The Time is still performing dates in clubs in various US cities. Miko Weaver (former Prince's guitarist) is currently located in Holland and is expected to release a new CD and single with The Boom Box entitled *Can't Stop Loving You*.

Carmen Electra is still riding the wave of her success following her *Playboy* pictorials and is now part of the popular US TV series *Baywatch*. She has also signed a deal with MTV Productions to develop her own TV show. She appears every Sunday night on America On Line for a live chat session with fans.

Wendy and Lisa have recorded the score for the *Soul Food* movie and are currently working the studio with UK artist Tricky. Former guitarist Dez Dickerson has a new album entitled *oneman* out on his own Absolute Records Christian label. He has a web site at <<http://members.aol.com/absobiz/oneman.html>> with more information.

The N.P.G. horn players The Hornheadz have recorded six tracks for Portuguese recording artist Pedro Abrunhosa's new album *Tempo* and are performing dates with him, along with guest Ricky Peterson, in late September and early October in Portugal.

Taja Sevelle is releasing a new album entitled *Toys of Vanity* on October 21st on Sony/550 Music. It is not expected to feature any ♣ involvement. Sheila E. is re-releasing a single CD containing tracks from two previously issued albums of duets with her father Pete Escovedo, *Solo Two / Happy Together*.

CD ALBUMS: 1997 REISSUES

The month of March 1997 saw the re-release of 12 Prince titles by Warner Bros. They have been re-released as a new "Hot Price 1800" series, an older version of which exists for the first round of re-releases back in 1988, which was called the "Forever Young Series." The "Forever Young Series" included all of Prince's releases from *For You* up to, and including, *Sign O' The Times*. Aside from the catalogue numbers, the easiest way to distinguish which issue is which is by looking at the "spine sash" or "obi strip" ["obi" being Japanese for "belt"] which originally accompanies all CD releases. The original issues of Prince CD releases from *For You* up to and including *Lovesexy* are now quite difficult to locate. These issues all carry catalogue numbers beginning with "32XD-" (except for the 22-karat gold special edition of *Purple Rain* and *Sign O' The Times*, the catalogue number of which begins "55XD-"). The May 1997 re-issues look very similar to their previous incarnations, but a detailed comparison between the new set of re-issues and their "Forever Young Series" counterparts is still warranted on account of some minor differences between issues.

As a follow-up, WEA Japan also re-issued *The Hits 1* and *The Hits 2* as a "Special Limited Edition." The two CDs are said to be themed: "Spiritual" and "Sexual," respectively. Unfortunately, aside from the catalogue numbers and the new obis, these re-issues are almost identical.

Of course, all re-issues come complete with "obi strip" and inserts unless stated. The obi-strips have all been re-designed somewhat as have most inserts. In the differences section which follows, "FYS" refers to the "Forever Young Series," and "HP 1800" refers to the new "Hot Price 1800" series. We can assume that the catalogue numbers and obi-strips have all been changed, so that information will not be included unless relevant.

"FYS" (20P2-2001), "HP 1800" (WPCR-1021): *For You*. CD tray is now white instead of black, lyric/artist-info insert is now a 12-sided booklet instead of a double-sided, black-bordered fold-out. While the text remains the same, the new booklet no longer contains the period photo which featured on the fold-out insert.

"FYS" (20P2-2002), "HP 1800" (WPCR-1022): *Prince*. CD tray is now white instead of black, spine also now has "Warner Bros." printed on it, lyric (in Japanese only)/artist-info insert is now an

8-sided booklet instead of a one-sided, grey-bordered, fold-out insert. New booklet omits the period photo found on the fold-out.

"FYS" (20P2-2003), "HP 1800" (WPCR-1023): *Dirty Mind*. CD tray is now white instead of black, spine also now has "Warner Bros." printed on it, lyric/artist-info insert is now a 12-sided booklet rather than a double-sided fold-out. Again, the period photo from the fold-out is absent from the booklet.

"FYS" (20P2-2004), "HP 1800" (WPCR-1024): *Controversy*. CD tray is now white instead of black, spine now has "Warner Bros." printed on it, lyric/artist-info insert is now a 16-sided booklet instead of a double-sided fold-out. The two mirrored period photos from the fold-out are again missing from the booklet.

"FYS" (20P2-2611), "HP 1800" (WPCR-1025): 1999. CD tray is now white rather than black, spine now has "Warner Bros." printed on it, lyric (Japanese only)/artist-info insert is now an 8-sided booklet instead of a single-sided fold-out. Booklet does not include the two photos found on the fold-out.

"FYS" (20P2-2612), "HP 1800" (WPCR-1026): *Purple Rain*. CD tray is now white, spine now has "Warner Bros." printed on it, lyric (Japanese only)/artist-info insert is now a double-sided fold-out measuring about 590 mm x 120 mm, as opposed to the "FYS" fold-out, which makes a 235 mm x 235 mm square when opened out. New fold-out insert omits photo.

"FYS" (20P2-2613), "HP 1800" (WPCR-1027): *Around The World In A Day*. CD tray is now white, spine now has "Paisley Park" printed on it, CD itself no longer has the green ink print of the "FYS" and is now black (but same design). Lyric (Japanese only)/artist-info insert is now a 12-sided booklet instead of a double-sided fold-out. Album title font on booklet is conventional type, rather than the mixed font of the "FYS" issue.

"FYS" (20P2-2614), "HP 1800" (WPCR-1028): *Parade*. CD tray is now white, spine now has "Paisley Park" printed on it instead of "Warner-Pioneer Corporation." Lyric/artist-info insert is now a large, 28-sided booklet whereas before, it was a large (470 mm x 235 mm) double-sided fold-out which included a 235 mm x 235 mm poster of the cover photograph. The booklet version does include a photo, the same as the back of the LP cover with Prince taking off his top.

"FYS" (36P2-2615-6), "HP 1800" (WPCR-1059/60): *Sign O' The Times*. "FYS" set was released in two separate jewel cases, whereas the "HP 1800" series re-issue has been released in a slim-line jewel-case. Spine now has "Paisley Park" printed on it and, naturally, omits "Disc One." "Disc Two" found on the spines of the appropriate "FYS" jewel cases. On the actual CDs, the print on the 1997 re-issue is now black, rather than the blue of the "FYS." The "HP 1800" series re-issue has no insert, but does have a specially printed Japan-only, 32-sided booklet, instead of the large (470 mm x 235 mm) double-sided fold-out from the "FYS" which also included two *Parade*-era photos, one of which is a 235 mm x 235 mm poster. The booklet contains no photos.

"FYS" (WPCP-3650), "HP 1800" (WPCR-360): *Lovesexy*. CD tray is now white, spine now has "Paisley Park" printed on it. Inserts remain the same except for the different catalogue numbers printed on them, of course. Please note, contrary to some rumours, the re-issue is not tracked.

ORIGINAL ISSUE (WPCR-4444), "HP 1800" (WPCR-361): *Diamonds And Pearls*. Aside from the obi-strips (which are radically different) and catalogue number, nothing. But, this has been re-issued only with a blue cover. There is no hologram cover re-issue.

ORIGINAL ISSUE (WPCR-55), "HP 1800" (WPCR-1061): *Come*. CD itself still has picture, but now the picture has a 6 mm-wide white border running around the circumference of the disc. Lyric/artist-info insert is now a 16-sided booklet instead of the large (470 mm x 235 mm), greyish fold-out included in the original issue. Obi-strips are radically changed.

ORIGINAL ISSUE (WPCR-5621), REISSUE (WPCR-1369): *The Hits 1*. CD and booklet are identical. The lyric/information-insert is also almost exactly the same. The re-issue insert is still a fold-out design. Obi strips are very different, but this is really the only significant difference.

ORIGINAL ISSUE (WPCR-5622), REISSUE (WPCR-1370): *The Hits 2*. As above, but the tray of the reissue is now white, rather than black as was the case with the original.

So these, then, are the most noticeable differences in the 1997 series of re-issues in Japan. With the differences between them, with one or two exceptions, being rather slight, most fans would probably

DOES NOT COMPUTE *corrections*

"Thank you for coming by..."

The day *UPTOWN* #29 went to press, we received an e-mail from Pix adding details about an aftershow in Birmingham, January 18th. 1997 Here is his story:

"I play guitar for the Cheese Brokers, a nightclub band. We happened to be playing at 5 Points Music Hall in Birmingham, AL, on January 18th—the same night that the *Love 4 One Another Charities Tour* came to Boutwell Auditorium. Because our shows typically start late, I was able to make most of The Artist's concert but left during the encore to beat the traffic and make it back to the club on time.

We first went on at 5 Points Music Hall at about 11:15 and took a break about 12:30. During our break, someone from the club asked to speak with the band members in private. The word was that someone representing The Artist and The NPG called to discuss the possibility of the group stopping by. Our collective reaction was, 'Yeah, right.' Soon after, the club got another call from someone with a British accent who wanted to know what our instrumentation setup was and what kind of equipment we had. Our keyboard player relayed the information but we still did not take the situation seriously. Just before we went back on for a second set, a guy named Lenny who said he was with The Artist's entourage showed up at the back door with a Les Paul and a Wah-Wah pedal and asked if he could sit in. We said 'Sure.' Lenny played about five or six cover tunes with us. When he finished I asked him if he was a guitar tech (I had been to the show and knew he was not part of the performing band)? He said he was, thanked us and left.

I think we all decided that Lenny was the only one from the entourage that decided to stop by and that was the end. In retrospect, we speculate that he was perhaps checking out the scene. Just about the time we forgot anything had ever happened (about 2:20), The Artist suddenly appeared backstage along with The NPG, bodyguards, and a few others. (We have been told that we all turned pale white at this point.)

Our act is intentionally closer to Spinal Tap than to anything artistic, so I think I speak for everyone when I say that we were nervous about whether The Artist would have a sense of humor about what we were doing. We soon noticed that he was smiling and seemed

to be enjoying himself, so the tension lifted a bit. We got word that he just wanted to hang out for a while so we kept on playing. Finally, after about five songs we built up some nerve and started playing "Raspberry Beret." At this point, no one in the audience knew what was going on. Everyone in the band looked at The Artist in plea for him to join us. Initially, he acted a bit shy but then smiled and danced out onto center stage—as smooth in person as he is in any video. The reaction, as you might imagine, from what was left of the crowd at this late hour was more than enthusiastic. The Artist sang the first verse before retreating back to the wings. [The pictures show this chain of events.] Perhaps the most interesting part of the evening for us was finishing "Raspberry Beret" while The Artist watched.

After the song, I motioned to him as an offer/request for he and The NPG to take over. After a brief huddle, they all made their way onto the stage. We briefly showed each band member the particulars of our instruments. [You will also see this happening in the pictures as well.] Soon after, they kicked it in and were as tight as you would imagine. They started by playing two tunes—both blues/funk oriented, but nothing I recognized. I do remember that one of them included a "NPG in the Motherf***ing House" audience participation chant.

There were a few technical difficulties. Mike Scott broke a string almost immediately and The Artist accidentally stepped on an effects unit that pulled all the distortion and half the volume out of Mike's rig. Someone quickly handed him another guitar while The Artist cranked the volume on the amp. Regardless, The Artist sang, spun around, and did his thing. They came off stage after about fifteen minutes. We told them that we would under no circumstances attempt to follow the act and extended an invitation for them to continue. They went back on for a ten minute encore, the audience going wild.

When they were done, each member of The NPG including The Artist stopped by and thanked us individually. Just before he reached me, The Artist shook hands with our keyboard player. My friend stopped himself in mid sentence, 'Nice to meet you Prin....' The Artist smiled. He then shook my hand and said thanks. My response was simply, 'Thank you for coming by.' Just after he made his way through the receiving line, he and the whole entou-



rage went out the back door, stepped into a limo(s), and sped off with a police escort.

Before January 18th, if someone would have asked me 'who would you like to have the opportunity to play with?' (even briefly in this case), and 'who would you most unlikely ever have the opportunity play with?'—I would have answered both questions the same.

Special thanks to the girl who approached us later to let us know she took the pictures. Sorry, but I do not know your name."

The Love 4 One Another Charities tour report...

An additional comment on the *Love 4 One Another Charities* tour report in *UPTOWN* #29: The Hawaii February 16th 1997 concert included snippets of The Time's "777-9311" and "The Stick" during "Face Down."

US charts...

For the *Peaks And Valleys* article in *UPTOWN* #28 the following is valid:

"Hot Thing" (the B-side to "I Could Never Take The Place Of Your Man") hit both charts as a double-sided single. We missed the debut date and the peak position on the pop singles chart: 6 June 1987 #63 (9 weeks charted).

On the contrary, "Irresistible Bitch" charted together with "Let's Pretend We're Married" as the B-side. This was common in 60s on the charts for two songs to chart on one record. On the charts, it looked like "Let's Pretend We're Married" / "Irresistible Bitch," but it was the A-side track that got air-play and peaked at #52 (pop) and #55 (R&B). "Irresistible Bitch" was along for the ride. So, the B-side charted 10 and 8 weeks respectively with the A-side, but was not getting the air-play for obvious reasons. Since the song did appear on the chart, it counts as the only legitimate B-side (non-LP) to chart for Prince.

On both album charts listings no * or ** were included indicating gold and platinum records, despite the fact that the footnote include the mentioning of it. As far as we know, *For You* (though close), *The Beautiful Experience*, *Come*, and *Black Album* are gold status. *Girl 6* and *Chaos And Disorder* are the only ones to not get gold status yet. All else are platinum.

Finally, we will add that from 1958 through 1988 RIAA required sales of one million units for a gold single and sales of two million units for a platinum single. However as of January 1st 1989, RIAA lowered the certification requirements for a gold singles to sales of half a million units and for platinum to one million units. This means for example that "I Wanna Be Your Lover," "Let's Go Crazy," "Purple Rain," and "Kiss" sold 1 million units, and "When Doves Cry" 2 million.

The Parade tour report...

Concerning the August 18th 1986 concert in the *Parade* tour report, *UPTOWN* #28: The "Stop fighting! What are you, a bunch of freaks?" bit that Prince yelled was during "America" and not during "A Love Bizarre." Also, during "Purple Rain" about three or four people were called up on stage.

The Today Show July 1996...

In *Crucial* of *UPTOWN* #26, we listed the instrumental $\hat{\pi}$ performed on the *Today Show*, July 9th 1996, when the cameras for just a few seconds showed him prior to a commercial break, as "Chaos And Disorder." However, *UPTOWN* reader Mark Jones claims the song was "Girls And Boys": "I remember because I was psyched to recognize it and was hoping he would perform it on the show (which of course didn't happen)."

regard these re-issues as not really being worth the trouble of chasing them up and it is difficult to recommend them to anyone other than completists despite the usual high standard of Japanese packaging.

CD SINGLES: 1997 REISSUES

August 25th saw the continuation of "the year of the Prince" in Japan—as far as CD issues and reissues are concerned—when WEA JAPAN reissued 7 CD singles as the vanguard of the new "COLLECTOR'S SERIES" which is supposed to continue on November 25th (delayed from October 25th) with a further 29 first-time Japanese CD single issues.

For collectors, the news is mixed. The all-clear slim-line case design is a welcome change from the original issues, but this is probably the only aspect of these reissues which is likely to generate much excitement. The original spine-sashes ("obi" strips) that accompanied all original releases have been redesigned, of course, now with a blue and white colour scheme, and features the "COLLECTOR'S SERIES" logo, but look less imaginative than their predecessors. In addition, the reissues suffer in comparison in their sleeve designs. All cover photos are exactly the same, but whereas the original issues contained photos and/or had their covers in booklet format, the reissues are all single-fold covers with the black and white inner page containing the lyrics (as did the originals) and little else.

In summary, while these reissues are still stylish productions, they are certainly no improvement upon the originals in terms of packaging. They are, however, significantly cheaper than the originals, retailing at 1050 yen (after tax) as opposed to up to 2000 yen for most of the original issues. But in all honesty, if you have the originals, and are not a particularly fanatical collector of Japanese issues, the worth of these reissues is probably debatable.

New (WPCR-1515), Original (WPCP-3199):
The Scandalous Sex Suite [9 tracks]. This issue contains the same 5 tracks one can find on the USA issue, but also contains the same remixes found on the German "Partyman" 5" CD single (three of "Partyman" and "Feel U Up" [Short Stroke]). The original release's cover is an 8-sided booklet which includes lyrics (English and Japanese) to both "Scandalous" and "Partyman." A very cool spine sash/obi strip in black, red and white.

New (WPCR-1516), Original (WPCP-4200):
New Power Generation [9 tracks]. This release is noteworthy both for its unique cover picture and the inclusion of "Thieves In The Temple," "New Power Generation" remixes, and the tracks "Get Off," "The Lubricated Lady" and "Loveleft, Loveright." The original release's cover (4-sided single-fold) opens out to the lyrics (English and Japanese) of "Thieves In The Temple" and "New Power Generation."

New (WPCR-1517), Original (WPCP-4630):
Gett Off Remix EP [12 tracks]. The cover (4-sided single-fold) of this issue opens out to the lyrics (English and Japanese) of "Gett Off" and "Cream." The original release's CD itself is coloured purple-ish and the spine sash is an interesting cream colour.

New (WPCR-1518), Original (WPCP-5149):
My Name Is Prince EP [8 tracks]. Interesting packaging on this original release, with a pink-coloured picture disc depicting the curtain of chains from the chain-hat seen in the video. The cover (4-sided single-fold) contains lyrics (English and Japanese) to both "My Name Is Prince" and "Sexy MF," using same fonts as the album. The spine sash is also pink and some copies of this release contain a Warner Music Japan questionnaire which also contains advertisement for three Prince videos.

New (WPCR-1519), Original (WPCR-144):
Letitgo Remix [8 tracks]. Another nice-looking release with a black-coloured picture disc. The original release's cover (4-sided single-fold) again opens onto the lyrics (English and Japanese), but the back shows a small unique photo of Prince crouching in the corner of some broken-down room, head bowed, cane in hand.

New (WPCR-1520), Original (WPCR-169):
Space Remix [6 tracks]. This time the original release's cover (4-sided single-fold) opens onto a black background showing track-listing and lyrics in Japanese only. English lyrics are on the back of the cover.

New (WPCR-1521), Original (WPCR-260):
Purple Medley [3 tracks]. The original release's cover (4-sided single-fold) opens out onto a black background featuring the titles of the songs included in the medley in large purple script. A track-listing is written in both English and Japanese. The spine sash is, appropriately enough, purple, while the disc itself is coloured black.

the definitive POSTER GRAPHY part 2

Posters are one of the most unique and interesting collectibles on the market. They often feature never-before-seen photographs, beautiful colour schemes, and stunning graphical arrangements. But posters also have the advantage of being easier to collect, as there are not as many of them as record releases. However, a major disadvantage is that storage can be a problem.

This issue is the follow-up to the first "posterography," published in *UPTOWN* #19 (July 1995). By no means do these two issues necessarily contain every single poster ever issued in the world during the past two decades (they do contain most US promotional Prince posters issued, though), but they together feature around 380 that are in the possession of the *UPTOWN* staffmembers and several readers who have graciously allowed items from their personal collections to be photographed.

In the first part we specifically omitted all protegee posters from the posterography, mainly because we didn't think there would be enough room for them all. But this time almost 50 posters with associated artists are included. (Note that only posters with artists during the time they actually were associated to Prince are included.)

We encourage anyone who has any posters not included in our two poster issues to contact us at either the US or Swedish P.O. Box address or via e-mail. Please include as much detail about your poster as you can, and if possible send a photograph.

TYPES AND CATEGORIES

There are essentially three categories of posters that have been issued throughout the years — promotional (including concert announcement posters), commercial, and bootleg. The first, promotional, are issued to support the release of a new album, and in some cases singles, videos, movies, and tours. Usually, special concert posters are printed for every city (at least in Europe, not always the case in the US). Therefore, there are many variations of city names, venues, etc. of the same designed poster.

Although there are usually several thousand of each printed, the greatest majority of these are placed on the walls (usually using tape or staples) in record stores and other retail outlets. Due to this fact, it becomes increasingly difficult to find promotional posters in mint condition. This is also one of the contributing factors to the value of the promotional posters, especially those from very early in Prince's career.

Promotional posters issued by Warner Bros. in the United States are easily distinguishable from their commercial counterparts by the tag line, "For Promotional Use Only—Not For Sale," which is printed on the poster's edge along with copyright information. It is much more difficult to identify WEA (Warner-Elektra-Atlantic) promotional posters from the United Kingdom and Europe as they do not say "promotional" on them. However, a good rule-of-thumb to follow is that most of these countries' posters contain a great deal of writing on them. Some magazine posters are promo for an issue with an artist on the cover. Other magazine posters are issued as fold-outs inserts in magazines — these aren't promo posters per se.

Commercial posters, meanwhile, are sold in record shops, other retail outlets, and on tours. This category also contains those posters that came as inserts in magazines, albums, and singles. These are included in the accompanying catalogue if they have four or more fold-out panels. With some exceptions, these posters are usually printed in much larger quantities and it is easier to find them in good condition.

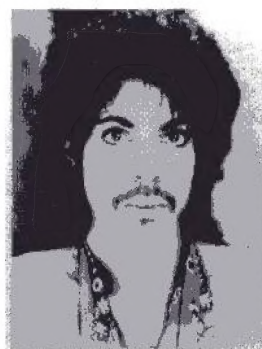
Thirdly, there is an abundance of bootleg (non-sanctioned) posters in the marketplace. Many of these were sold outside of venues on tours, so it is assumed that they were printed in relatively small quantities. Most bootleg posters are cheaply made reproductions of tour program covers and other well-known photos from magazines, etc. Nonetheless, they are still very interesting and highly collectible.

The posters featured in this issue have been arranged by era and assigned a special code. This has been done to make it easier to keep track of them, especially for collectors who may use this as a reference, and to possibly add more at a future date. The letters indicate the era, for example, "PR" stands for *Purple Rain*. The numbers that follow these letters indicate the poster number (so "PR-12" would highlight *Purple Rain* poster number 12). In addition, there is another category with the code "MISC," which denotes miscellaneous posters that do not fit under any specific category.

The associated artists' posters do also follow this special code system, but have the letters "AA" (for Associated Artist) added.



DM-4 (17.5" x 22.5")
UK—Book
Included with *In His Own Words*, Omnibus Press.



DM-5 (17.5" x 22")
US—Bootleg



CON-11 (20" x 30")
US—Promo



CON-12 (17.5" x 22.5")
US—Bootleg



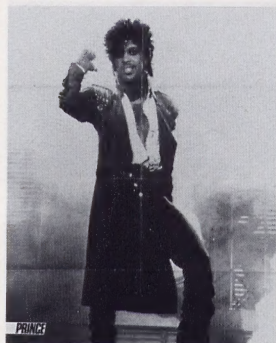
CON-13 (16.5" x 23.5")
Country unknown—Magazine



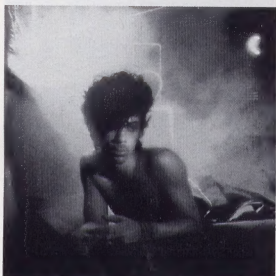
CON-14 (14" x 22")
US—Tour
For March 5,th 1982 Rockford, Illinois show.



1999-14 -Two Part (14.5" x 21")
UK—Record
7" poster sleeve for "Little Red Corvette"/"Horny Toad" (W9436). Front and Back.



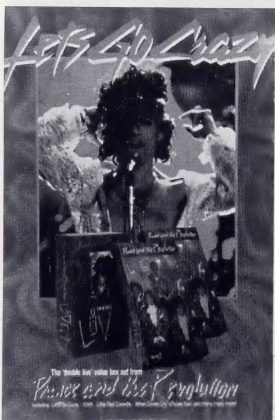
1999-15 (19" x 24")
Country unknown—Magazine



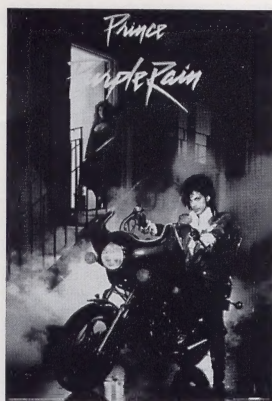
1999-16 (23" x 23")
US—Commercial
Sold on 1999 tour.



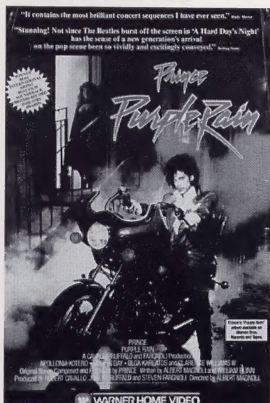
1999-17 (22.25" x 28.25")
US—Tour
For April 9th 1983 Cleveland, Ohio show.



PR-33 (16" x 25")
UK—Promo
For Live video release.



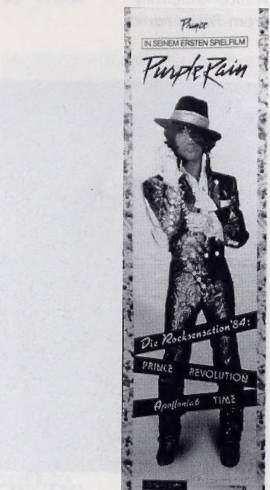
PR-34 (26.75" x 38.75")
Germany—Commercial



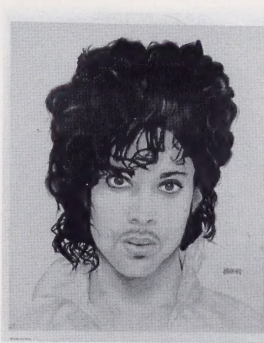
PR-35 (18" x 27")
UK—Promo
For video release.



PR-36 (16" x 20")
US—Bootleg
Sold at some Purple Rain tour venues.



PR-37 (23" x 75")
Germany—Movie Promo



PR-38 (20" x 24")
US—Commercial
Drawn by local artist in Cleveland, Ohio and sold through record stores.



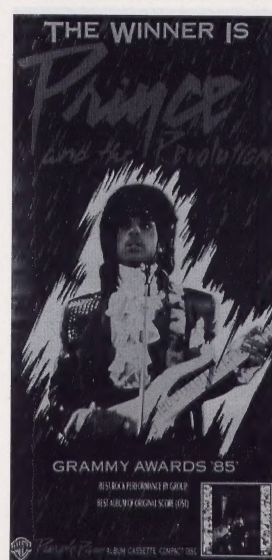
PR-39 (10.75" x 22.75")
US—Magazine
From Young Miss.



PR-40 (24.5" x 36")
UK—Commercial



PR-41 (16.5" x 23.5")
Country unknown—Magazine



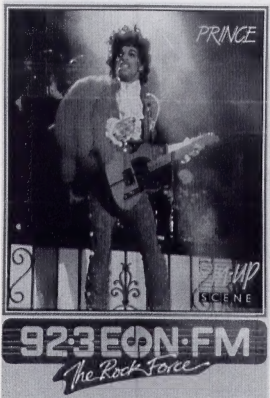
PR-42 (12" x 24")
US—Promo
For Grammy Awards, 1985.



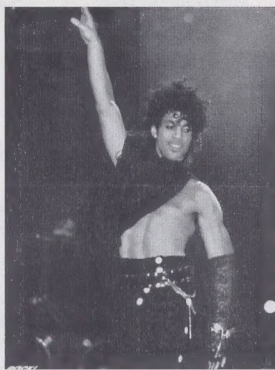
PR-43 (17.5" x 23")
US—Bootleg



PR-44 (22" x 16.25")
Country unknown—Magazine



PR-45 (16" x 23.5")
US—Radio station promo
City not known.



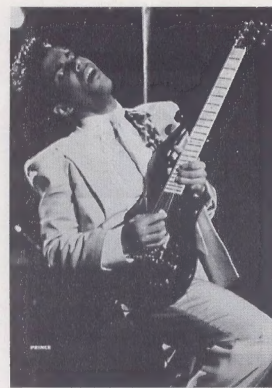
PR-46 (16" x 21")
US—Magazine
From *Rock!*.



PR-50 (21.25" x 29")
Japan—Movie Promo



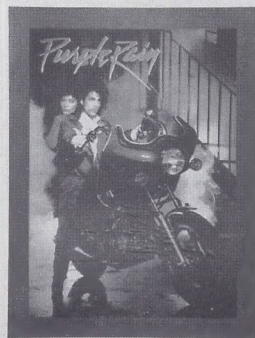
PAR-32 (23.25" x 33")
Japan—Promo



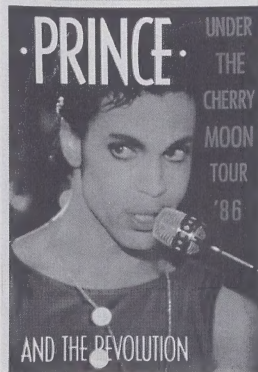
PAR-36 (16" x 22")
US—Magazine
From *Black Teen Superposters*.



PR-47 (16" x 21.75")
Country unknown—Magazine



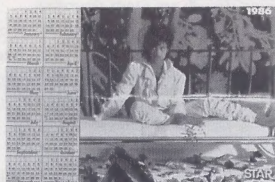
PR-51 (17" x 21.75")
US—Bootleg
Many size variations exist.



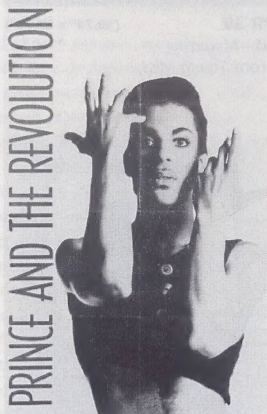
PAR-33 (24" x 33.75")
UK—Bootleg



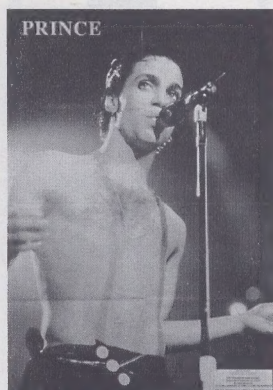
PAR-37 (19" x 23.75")
Country unknown—Magazine



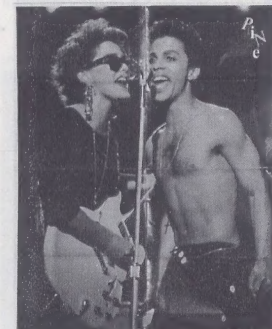
PR-48 (21" x 31")
US—Magazine
From *Star*.



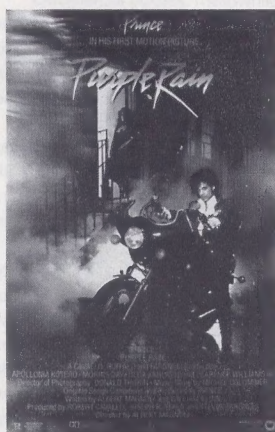
PAR-30 (20" x 30")
UK—Sheet Music
Included in sheet music for "Girls And Boys" single.



PAR-34 (23.5" x 33")
France—Magazine
From *Postermania*.



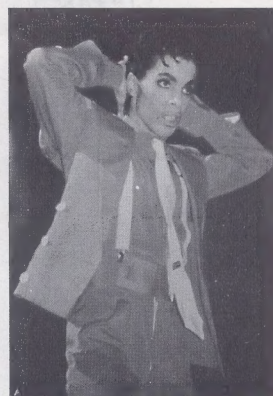
PAR-38 (19" x 23.75")
Country unknown—Magazine



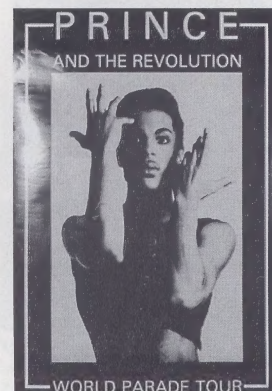
PR-49 (30" x 41.5")
US—Movie Promo



PAR-31 (27.5" x 39.25")
Belgium—Tour
For August 27th 1986 show.



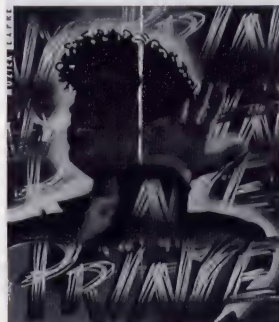
PAR-35 (24.5" x 35")
UK—Commercial
Anabas.



PAR-39 (24" x 34.75")
Country unknown—Bootleg



PAR-40 (21.25" x 32.25")
Spain—Magazine
From Popular 1.



PAR-41 (16.5" x 19.5")
Country unknown—Magazine



PAR-42 (20" x 28.5")
Japan—Promo



UTCM-10 (16" x 21.25")
US—Magazine
From Fresh.



UTCM-11 (10.75" x 23")
US—Magazine
From 16.



UTCM-12 (17.5" x 25.5")
US—Promo
Retailer video fact sheet.



UTCM-13 (19" x 23.75")
Country unknown—Magazine



SOTT-20 (24" x 36")
US—Promo



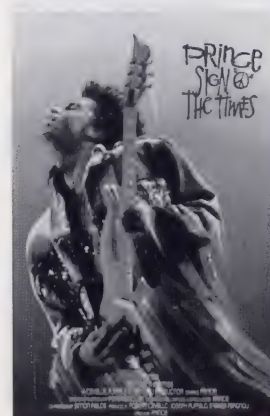
SOTT-21 (20" x 30")
UK—Movie Promo
Left blank for theatre use.



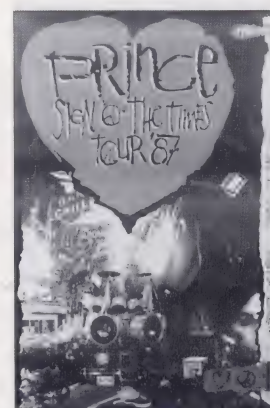
SOTT-22 (21.75" x 30.75")
UK—Promo
For video release.



SOTT-23 (27" x 39.25")
UK—Promo



SOTT-24 (24.5" x 36.5")
Holland—Movie Promo



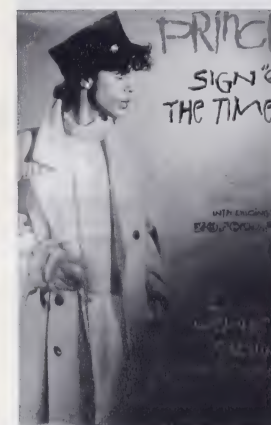
SOTT-25 (26" x 38")
Belgium—Tour
For June 29th 1987 Antwerp show.



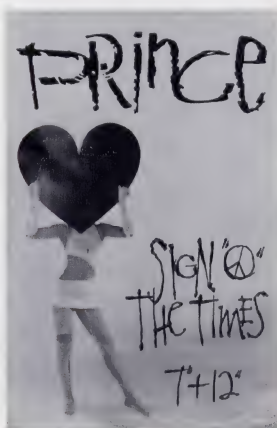
SOTT-26 (19.75" x 27.5")
UK—Promo
Advertising Time Out weekly guide.



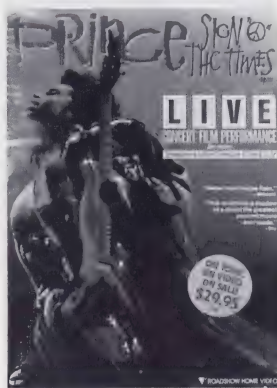
SOTT-27 (13.5" x 18.75")
UK—Tour
For June 25th, 26th 1987 cancelled London shows.



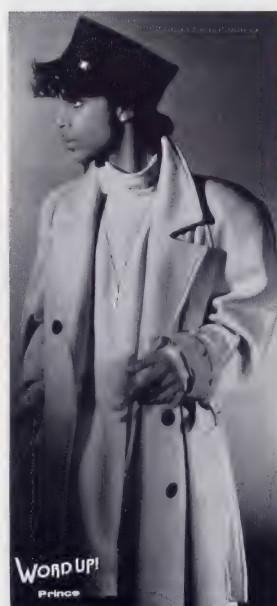
SOTT-28 (40" x 60")
UK—Tour
For June 25th, 26th 1987 cancelled London shows.



SOTT-29 (40" x 60")
UK—Promo



SOTT-30 (27.25" x 38.5")
Australia—Promo
For video release.



SOTT-31 (11" x 23.25")
US—Magazine
From Word Up!



LS-25 (27" x 39")
Belgium—Tour
For July 22nd, 23rd 1988
Antwerp shows.



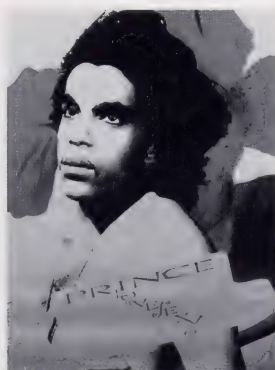
LS-26 (27.75" x 38.75")
Germany—Commercial



LS-27 (41" x 59")
UK—Tour
For July/August 1988 London
dates and "Glam Slam" single.



LS-28 (23" x 35")
US—Commercial



LS-29 (45" x 65")
US—Promo
"Transworld Music Corp." for
Coconuts music stores.



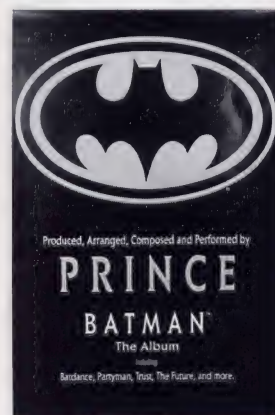
LS-30 (16.5" x 23.25")
UK—Newspaper
Advertising Manchester Evening
News Tour supplement.



LS-31 (19" x 23.5")
Country unknown—Magazine



LS-32 (13" x 19.25")
US—Tour
For November 10th, 11th 1988
Oakland, California shows.



BAT-10 (39.5" x 60")
UK—Promo



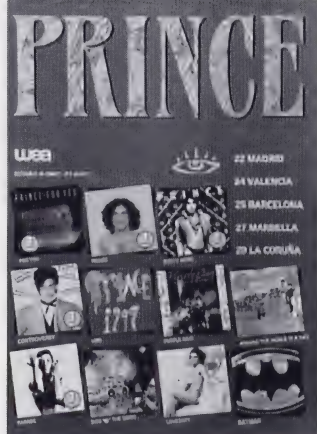
BAT-11 (24" x 36")
UK—Commercial
Oliver Books.



NUDE-19 (23.25" x 33")
Germany—Tour
For June 9th 1990 Cologne show.



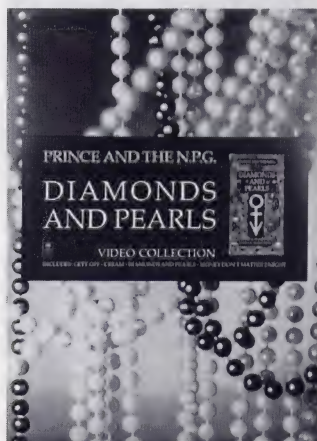
NUDE-20 (39.25" x 54")
Spain—Tour
For July 22nd 1990 show.



NUDE-21 (18.5" x 26")

Spain—Tour

For Spanish tour dates, 1990.



DP-20 (23.25" x 33")

UK—Promo

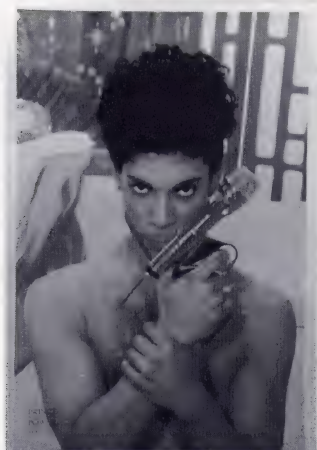
For Video Collection release.



DP-21 (23.5" x 33")

Germany—Tour

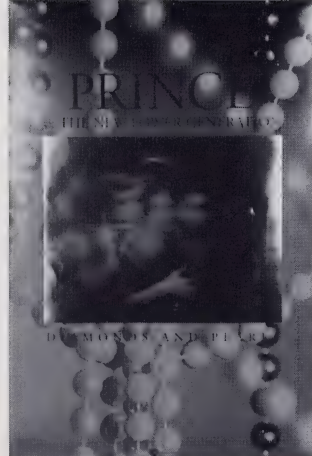
For June 2nd 1992 Cologne show.



DP-22 (25.25" x 35.5")

UK—Commercial

Splash.



DP-23 (12" x 18")

US—Promo

With hologram.



DP-24 (16.5" x 23")

UK—Magazine

From Europa.



DP-25 (40" x 60")

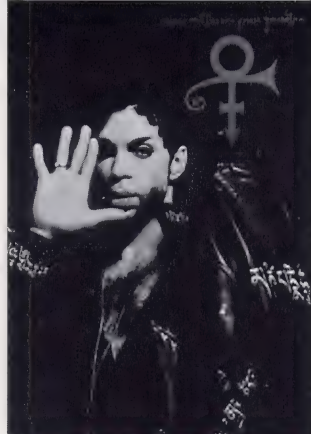
UK—Tour

For June 15th, 16th, 17th, 19th 1992, London shows.



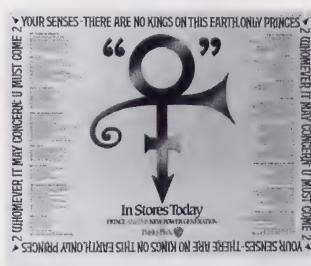
SYM-19 (40" x 59.75")

UK—Promo



SYM-20 (20.25" x 28.5")

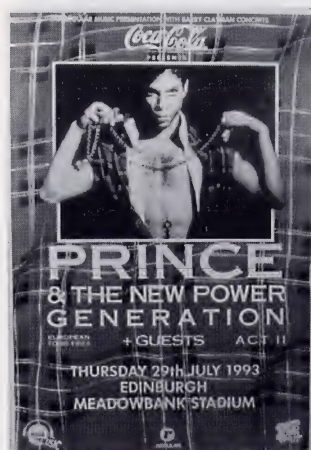
Japan—Promo



SYM-21 (22" x 27")

US—Newspaper

USA Today pullout, October 13th 1992.



SYM-22 (41" x 61")

UK—Tour

For July 29th 1993 Edinburgh show.



SYM-23 (24.5" x 35")

Sweden—Tour

For August 5th 1993 Stockholm show.



SYM-24 (16.75" x 24")

UK—Promo

Advertising Evening Standard newspaper supplement.



SYM-25 (10.75" x 23.25")

US—Magazine

From Spice!.



SYM-26 (13.25" x 19.25")

US—Tour

For April 10th, 11th 1993 San Francisco shows.

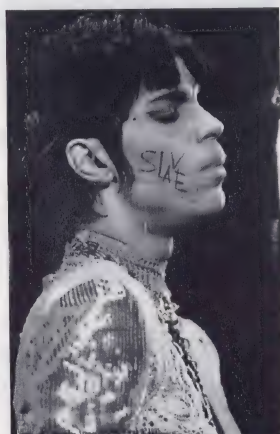


Sonntag, 29. August '93, 18 h
Fussballstadion Hardturm
Zürich

SYM-27 (19" x 26.5")
 Germany—Tour
 For August 29th 1993 Zurich show (Act II).



SYM-28 (34" x 45")
 France—Tour
 For August 31st, September 1st 1993 Paris shows.



GOLD-6 (24" x 36")
 US—Promo



GOLD-7 (22.75" x 33")
 UK—Promo



GOLD-8 (12" x 24")
 US—Promo
 Banner for album release.



GOLD-9 (20" x 30")
 US—Commercial
 Sold at some Paisley Park Love 4 One Another 1995 shows.



GOLD-10 (22.5" x 34.5")
 UK—Magazine
 From *Top Of The Pops*.



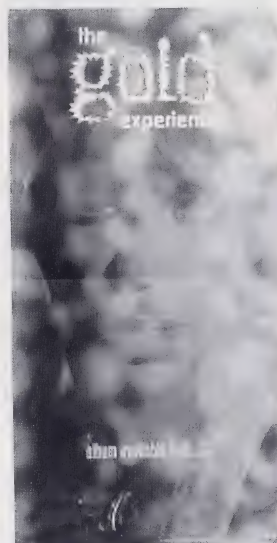
GOLD-11 (25" x 35.5")
 UK—Commercial
 Splash.



GOLD-12 (25" x 35.5")
 UK—Commercial
 Splash.



GOLD-13 (24" x 27")
 US—Commercial
 From NPG catalog.



GOLD-14 (40" x 60")
 UK—Tour
 For March 13th, 14th 1995, Glasgow shows.



GOLD-15 (20" x 30")
 US—Commercial
 Sold at NPG store.



GOLD-16 (23" x 35")
 US—Commercial
 Sony Signatures.



GOLD-17 (25" x 31.5")
 UK—Bootleg
 Sold at some UK venues, 1995.



GOLD-18 (26.75" x 35")
Australia—Promo



GOLD-19 (10.75" x 31.25")
US—Magazine
From Spice!.



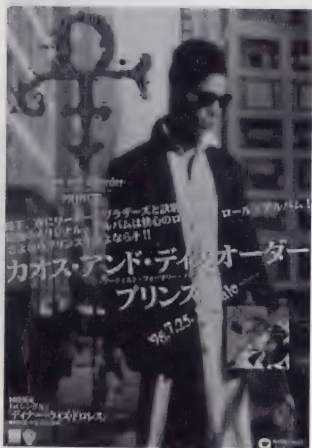
C&D-1 (24" x 36")
US—Promo



C&D-2 (23.5" x 33")
UK—Promo



C&D-3 (23.25" x 33")
Holland—Promo



C&D-4 (20.25" x 28.5")
Japan—Promo



GIRL6-1 (18" x 24")
US—Promo
For soundtrack.



GIRL6-2 (27" x 40")
US—Movie Promo
Advance promo for movie release
—"Coming Soon."



GIRL6-3 (27" x 40")
US—Promo
For video release.



GIRL6-4 (27" x 40")
US—Movie Promo
Translucent — for lightbox.



EMAN-1 (47.25" x 68.5")
US—Promo



EMAN-2 (46.5" x 69")
Holland—Promo



EMAN-3 (36" x 36")
US—Promo



EMAN-4 (40" x 60")
UK—Promo
For Emancipation Celebration live
TV broadcast.



EMAN-5 (14.75" x 22")
UK, Holland, Germany, Australia—CD
Included with "Betcha By Golly
Wow!" limited edition CD-single.



EMAN-6 (18" x 24")
US—Promo



EMAN-7 (40" x 60")
UK—Promo
For "Betcha By Golly Wow!"
single release.



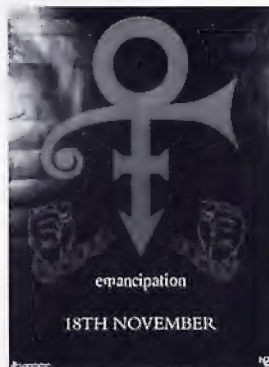
EMAN-8 (23.5" x 33")
Germany—Promo



EMAN-9 (24" x 24")
US—Promo



EMAN-10 (23.5" x 31.5")
UK—Promo



EMAN-11 (23.5" x 31.5")
UK—Promo



EMAN-12 (18" x 23")
US—Commercial
Sold at some 1997 Love 4 One
Another benefit shows, and
through 1-800-NEW-FUNK.



EMAN-13 (40" x 60")
UK—Promo
For "Betcha By Golly Wow!"
single release.

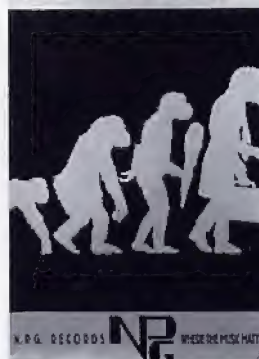


MISC-16 (18.75" x 25")
US—Commercial
Sold at First Avenue, for 20th
anniversary of club, 1990.



MISC-17 (24" x 36")
US—Commercial
Sold at NPG store.

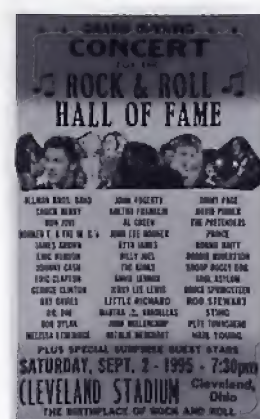
THE EXODUS HAS BEGUN



MISC-18 (24" x 36")
US—Promo
From NPG store. Very limited.



MISC-19 (20" x 30")
UK—Promo
For The NPG's Exodus album.



MISC-20 (14" x 22")
US—Promo
For cancelled Rock & Roll Hall Of
Fame concert appearance,
September 2nd 1995.



MISC-21 (14" x 22")
US—Promo
For Billboards Cleveland, Ohio
dates, 1993.



MISC-22 (14" x 22")
US—Tour
Concert announcement — tour
unknown.



Apollonia 6
AA-A6-1 (24" x 24")
US—Promo



Apollonia
AA-A6-5 (22" x 33.25")
US—Commercial
Copyright 1985 PRN Music.



Apollonia 6
AA-A6-2 (12" x 26")
US—Promo



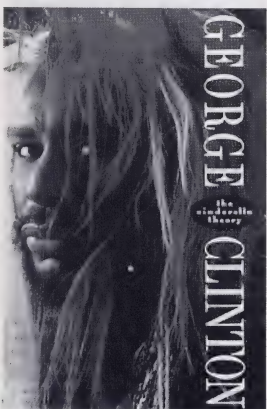
Apollonia 6
AA-A6-3 (23.5" x 33.5")
Holland—Commercial



Cat
AA-CA-1 (24" x 36")
US—Commercial
Sold on Lovesexy tour.



Apollonia
AA-A6-4 (22" x 33.75")
US—Commercial
"Nice Man," copyright PRN Music Corp. 1984.



George Clinton
AA-GC-1 (23" x 34.75")
US—Promo
For *The Cinderella Theory* album release.



George Clinton
AA-GC-2 (36" x 24")
US—Promo
For "Paint the White House Black" single release.



Sheila E
AA-SE-1 (24" x 36")
US—Commercial
Sold on Lovesexy tour.



Sheila E
AA-SE-2 (24.5" x 35")
Holland—Commercial



Sheila E
AA-SE-3 (23" x 35")
UK—Commercial



Sheila E
AA-SE-4 (15.75" x 21.75")
US—Magazine



Sheila E
AA-SE-5 (23" x 33")
US—Commercial



Sheila E
AA-SE-6 (23" x 35")
US—Promo
For *The Glamorous Life* album release.



Sheila E
AA-SE-7 (23" x 35")
US—Promo
For *Romance 1600* album release.

Sheila E



»A Love Bizarre«
The new Single
from the Album «Romance 1600»

Sheila E
AA-SE-8 (23.25" x 32")
UK—Promo
For "A Love Bizarre" single release.



Sheila E
AA-SE-9 (24.25" x 34.75")
UK—Commercial
"Anabas."



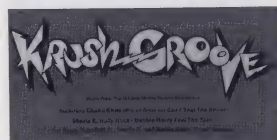
Sheila E
AA-SE-10 (23.25" x 35")
Japan—Record
Included with *Romance 1600* LP.



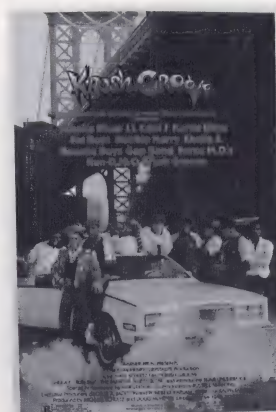
Sheila E
AA-SE-11 (24" x 35")
US—Promo
For *Sheila E* album release.



Krush Groove
AA-KG-1 (12" x 27")
US—Promo
Banner for video and laserdisc release.



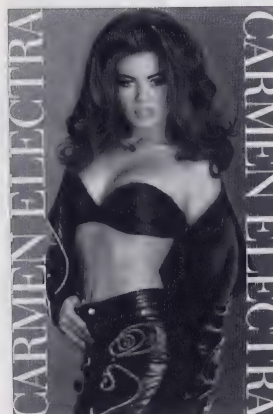
Krush Groove
AA-KG-2 (14" x 27")
US—Promo
Banner for soundtrack release.



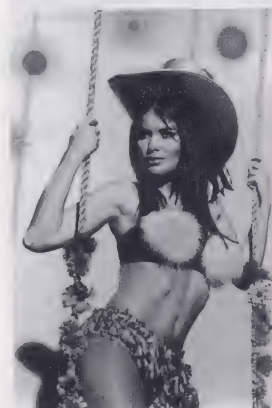
Krush Groove
AA-KG-3 (27" x 41")
US—Movie promo.



Carmen Electra
AA-CE-1 (24" x 30.5")
US—Promo



Carmen Electra
AA-CE-2 (24" x 36")
US—Promo
For *Carmen Electra* album release.



Carmen Electra
AA-CE-3 (24" x 35")
US—Commercial
Sold at NPG store.



The Family
AA-FA-1 (22.25" x 32")
US—Promo
For *The Family* album release.



Doctor Fink
AA-DF-1 (22.75" x 33")
US—Commercial
Sold on *Purple Rain* tour.



Jill Jones
AA-JJ-1 (23" x 35")
US—Promo
For *Jill Jones* album release.



Madhouse
AA-MH-1 (23" x 35")
US—Promo
For 8 album release.



Madhouse
AA-MH-2 (26.75" x 34.75")
US—Promo
For 16 album release.



Mayte
AA-MA-1 (22.25" x 34.5")
US—Commercial
Sold at NPG store.



Mayte
AA-MA-2 (26" x 26")
US—Commercial
Sold at NPG store.



Mavis Staples
AA-MS-1 (24" x 36")
US—Promo
For *The Voice* album release.



The Time
AA-TI-1 (23" x 35")
US—Promo
For *The Time* album.



The Time
AA-TI-2 (24" x 24")
US—Promo
For *What Time Is It?* album release.



The Time
AA-TI-3 (29.5" x 32")
US—Commercial
Sold on 1999 tour.



The Time
AA-TI-4 (22" x 33.25")
US—Promo



The Time
AA-TI-5 (23" x 23")
US—Promo
For *Ice Cream Castle* album release.



The Time
AA-TI-6 (23" x 35")
US—Promo
For *Pandemonium* album release.



The Time
AA-TI-7 (23" x 35")
US—Promo
For *Pandemonium* album release.



Vanity 6
AA-V6-1 (18" x 22")
US—Record
Included with LP.



Vanity 6
AA-V6-2 (27" x 31")
US—Promo



Vanity 6
AA-V6-3 (24" x 30.5")
US—Commercial
Sold on 1999 tour.

In addition to the updated posterography, we have included a selection of postcards which have been found in the various countries of origin listed. As with posters, this is by no means a complete look at all that are available. Postcards can usually be found at record/CD stores, boutiques, and shops that cater to more of a pop culture. Postcards are occasionally issued to promote an album or a single release, but mostly are made by postcard companies with permission to use the images. Of course, there are several that use pirated images.

The majority of postcards cost between US \$1.00 and \$2.00 when issued, but can sometimes cost more depending on the dealer. The postcard that has the greatest value is the promo [not shown] for the *For You* album that has the same image as the poster entry FY-2 in *UPTOWN* # 19. This postcard has been known to command up to \$100.00, but has been found for as little as \$5.00.

We encourage anyone who has any postcard not included in this postcard compilation issues to contact us at either the US or Swedish P.O. Box address or via e-mail. Please include as much detail about your postcard as you can, and if possible send a photograph.



CARD-1
US
At Cobo Arena, Detroit
1980. Photo by Leni Sinclair.



CARD-5
France
"Humour a la Carte."
Cat #A-C 239.



CARD-2
US
"Coral-Lee" Personality
#154.

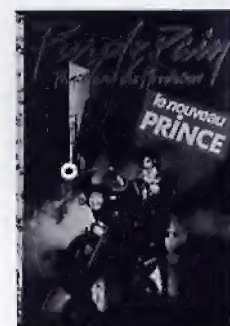


CARD-6
Country unknown
"Prince — Bed." Cat #X306.



PRINCE

CARD-3
UK
"Splash Manchester Ltd.,"
England. Cat #X323.



CARD-7
France
"Ed. Travelling," Paris.
Cat #DIS.

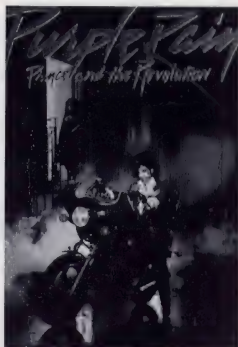


CARD-4
Country unknown
"Visual Media Ltd."



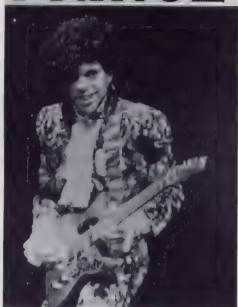
CARD-8 a
France
"Editions Avant Garde."
Cat #P216.

CARD-8 b
France
"Editions F. Nugeron."
Cat #E196. Written in French.



CARD-9
UK
"Limited Edition," England.

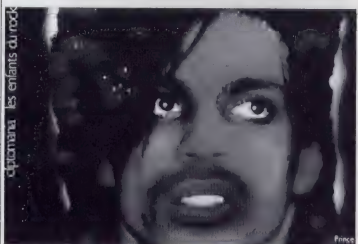
PRINCE



CARD-10
UK
"Splash Manchester Ltd.,"
England. Cat #X221.



CARD-11
Country unknown
"Visual Media Ltd."



CARD-12
France
"Amorimage." Cat #AC-735.



CARD-13
France
"Edition SP." Ref. 189.



CARD-14
Holland
"Art Unlimited."
Cat #C2013.

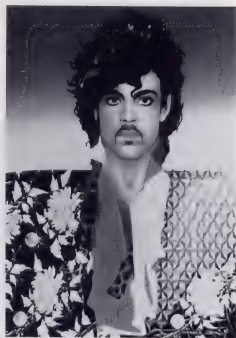


CARD-15
Country unknown
"Visual Media Ltd."

PRINCE



CARD-16
UK
"Splash Manchester Ltd.,"
England. Cat #X269.



CARD-17
France
"Editions F. Nugeron." Title:
"Chanteurs #12."



CARD-18
US
"Warner Bros."
Cat #NM014.



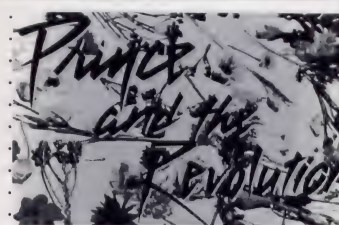
CARD-19
UK
"Postitquick Ltd.," England.



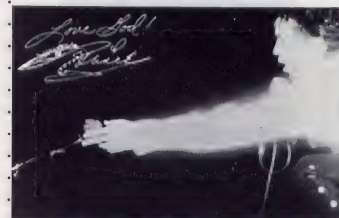
CARD-20
US
"Warner Bros."



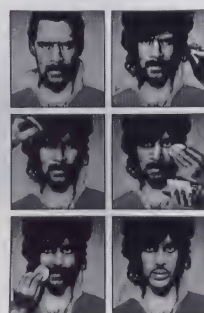
CARD-21
US
"PRN Productions," 1984.
Cat #NM016



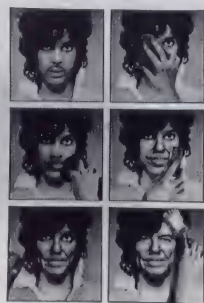
CARD-22
US
"Purple Films Company" and
"Warner Bros. Inc."



CARD-23
US
"Brockum Intl." Official fan
club issue.



CARD-24
Holland
"Cityboek Productions."
Title: "De Viesze Man –
Prince." Cat #481.



CARD-25
Holland
"Cityboek Productions."
Title: "Prince – Reagan."



CARD-26
Holland
"Cityboek Productions."
Title: "Prince – Groucho."



CARD-27
UK
"Heroes," England.
Cat #PCS02.



CARD-31
UK
"Anabas," England.
Cat #AP176.



CARD-35
UK
"Splash Manchester Ltd.,"
England. Cat #X118.



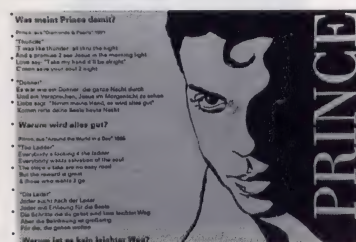
CARD-39
Printed in EEC
"Post Card Collection."
Cat #331.



CARD-28
US
"New Breed." Official fan
club issue. Invitation to join.



CARD-32
France
"Editions Dalix."



CARD-36
Germany
Unauthorized — Used for
advertising a religious book.



CARD-40
Country unknown
"Underground." Cat #LE324.



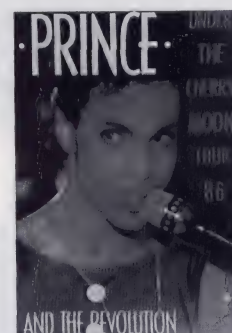
CARD-29
France
"Editions F. Nugeron". Title:
"Record 13."



CARD-33
UK
"Splash Manchester Ltd.,"
England. Cat #X137.



CARD-37
France
"Editions SPK." Ref. 214.



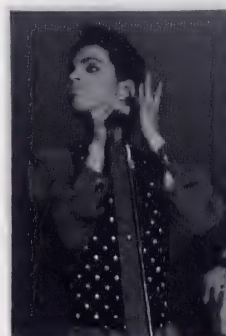
CARD-41
France
"Oasis." Cat #73.



CARD-30
UK
"Photogeny," England.
Cat #BR39.



CARD-34
UK
"Splash Manchester Ltd.,"
England. Cat #X195.



CARD-38
France
"Editions SPK." Ref. 244.



CARD-43
UK
"Splash Manchester Ltd.,"
England. Cat #X331.



CARD-42
Country unknown
Title: "Prince — Blue."
Cat #X376.

PRINCE



CARD-44
Country unknown
Cat #PP100 — Prince 1.



CARD-45
France
"Humour a la Carte."
Cat #ST-130.



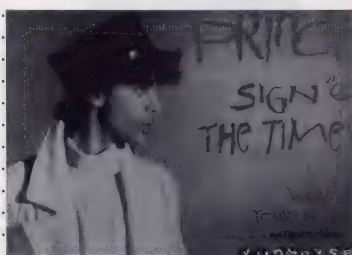
CARD-46
Country unknown
No information.



CARD-47
Greece
"Sigareta." Cat #96.



CARD-48
US
"New Breed." Official fan club issue. Invitation to join.



CARD-49
Printed in EEC
"Editions Oasis".



CARD-50
France
"Media Comm."
Cat #FK-137-50.



CARD-51
Printed in EEC
"Metro MUSIC". Cat #MM80.



CARD-52
Country unknown
"World Postcards Inc."
Cat #X64.



CARD-53
Printed in EEC
Cat #609.



CARD-54
US
"New Breed," Official fan club information request card included in initial copies of *Sign O' the Times* LP.



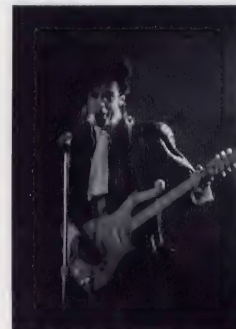
CARD-55
Printed in England
Cat #MM116.



CARD-56 a
Printed in EEC
"Trend Carte Souvenirs."
Cat #TCS819.

CARD-56 b
UK
"Savage Postcards," England.

CARD-56 c
UK
"Underground," England.
Cat #U559.

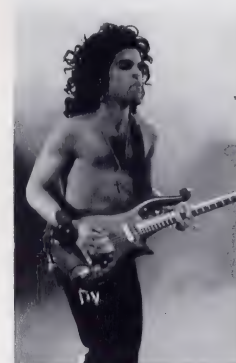


CARD-57
Austria
"LUKa Basic Star's Edition."
Cat #LBS-91.



CARD-58 a
UK
"Underground," England.
Cat #U493.

CARD-58 b
France
"Le Terme." Cat #217.

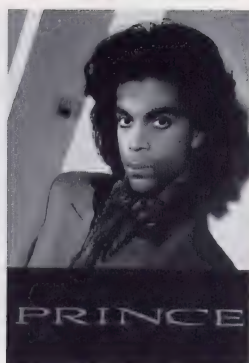


CARD-59 a
UK
"Splash Manchester Ltd.,"
England. Cat #X122.

CARD-59 b
UK
"Minerva," Scotland.
Cat #PC307.



CARD-60
Printed in EEC
"Immaginazione Stellare."
Cat #ISPC 1141.



CARD-61
UK
"Underground," England.
Cat #U558.



CARD-62
UK
"Underground," England.
Cat #U559.



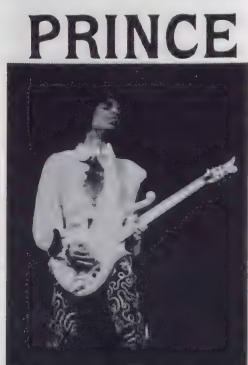
CARD-63
France
"Editions SPK." Ref. 289.



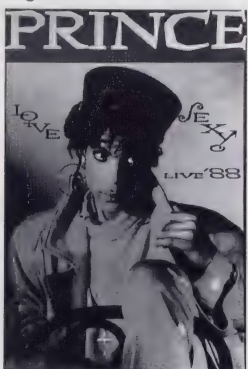
CARD-64
France
"Editions SPR." Ref. 158.



CARD-65
UK
"Underground," England.
Cat #U520.



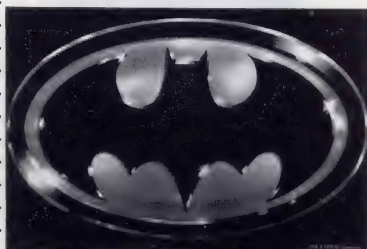
CARD-66
UK
"Splash Manchester Ltd.,"
England. Cat #X194.



CARD-67
Country unknown
"World Postcards Inc." Cat #X25.



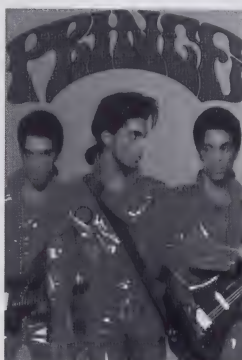
CARD-68
Printed in England
Cat #MM 118.



CARD-69
US
"Warner Bros./DC Comics Inc."
Promo for Batman soundtrack.



CARD-70
Country unknown
"World Postcards Inc."
Cat #X172.



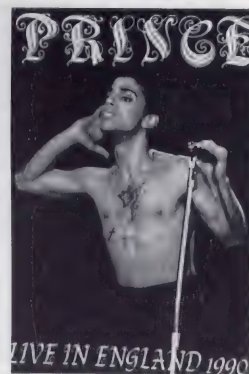
CARD-71
Italy
"Immaginazione Stellare."
Cat #ISPC 1140.



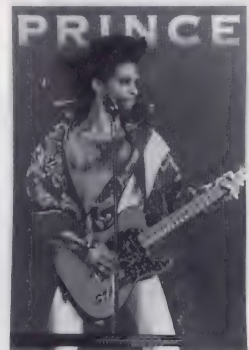
CARD-72
France
"Cart Com." Free postcard
announcing June 16, 1990
Paris Nude tour show.



CARD-73
UK
"Rock Copyrites," England.
Cat #RCPC24.



CARD-74
UK
"Splash Manchester Ltd.,"
"England. Cat.#X391.



CARD-75
UK
"Oliver Books Ltd.," England.
Cat #37.



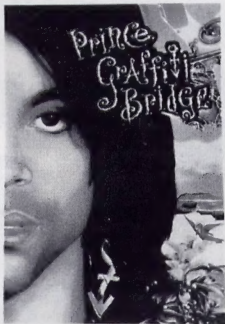
CARD-76
Country unknown
Cat. #X305.



CARD-77
Italy
"Immaginazione Stellare."
Cat #ISPC 1177.



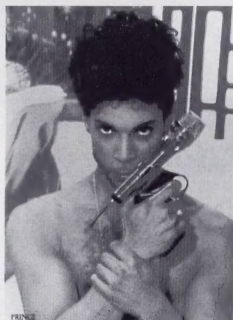
CARD-78
UK
"Brockum/Reflex Marketing
Ltd.," England. Cat #PC 604.



CARD-79
Country unknown
Cat #X361.

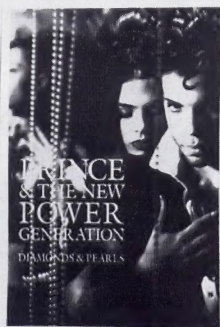


CARD-80
UK
"Brockum/Reflex Marketing Ltd.," England. Cat #PC 605.



CARD-81 a
US
"Brockum/Classico," Cat #385-007.

CARD-81 b
UK
"Splash Manchester Ltd.," England. Cat #X511.



CARD-82
Printed in England
Cat #1154.



CARD-83
Country unknown
Cat #B.T.D.9.



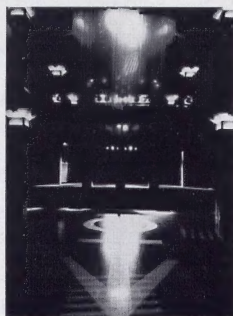
CARD-84
US
"Brockum/Classico," Cat #385-015.



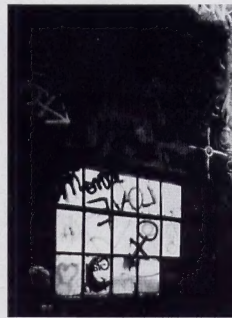
CARD-85
UK
"Brockum/Reflex Marketing Ltd.," England. Cat #PC 606.



CARD-86
US
Official — Sold at Glam Slam club, Minneapolis.



CARD-87
US
Official — Sold at Glam Slam club, Minneapolis.



CARD-88
US
Official — Sold at Glam Slam club, Minneapolis.



CARD-89
US
"Macey Lipman Marketing," Cat #45037. Announcing display contest for retailers, 1992.

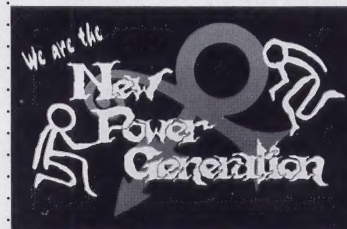


CARD-90 a
US
"Paisley Park/Warner Bros. Inc."

CARD-90 b
US
"Macey Lipman Marketing," Announcing contest for retailers for "7" single promotion.



CARD-91
US
"Paisley Park Ent.," 1993.



CARD-92 a
US
Sold at NPG store, Mpls. Return address on back.

CARD-92 b
UK
Sold at NPG store, London. Return address on back.



CARD-93
UK
"Splash Manchester Ltd.," England. Cat #X590.



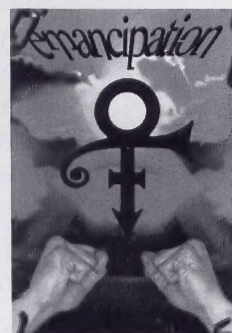
CARD-94
UK
"Splash Manchester Ltd.," England. Cat #X591.



CARD-95
US
"Warner Bros. Records Inc." Promo for release of *Black Album* (2/4-45793).



CARD-96
US
Announcement for The Dawn web site.



CARD-97
US
"NPG Records". Announcement for *Emancipation* album release, and intended first single "Betcha By Golly Wow!"

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P R E S E N T S

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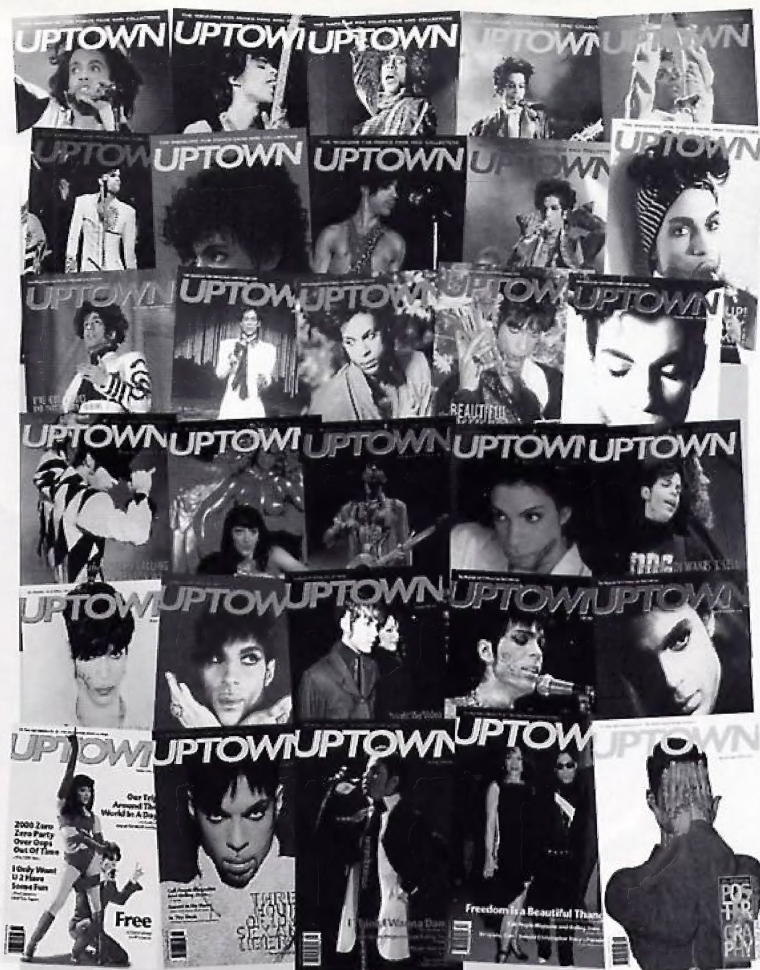
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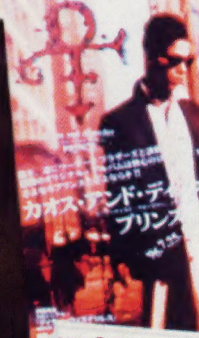
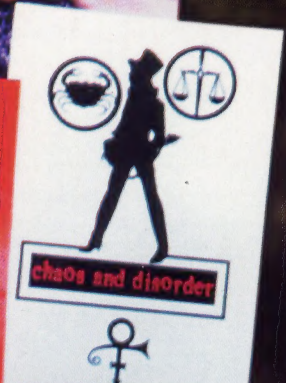
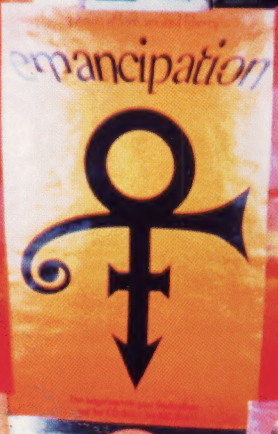
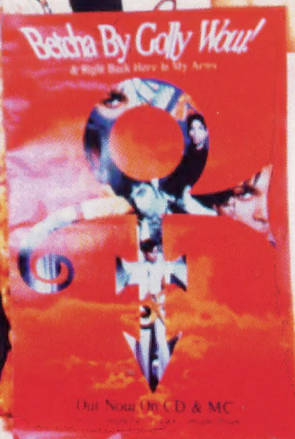
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SOLD OUT • #1 (OCTOBER 1991): *Nude Tour Report* • *A Song 4 U* [songs written by Prince for other artists] **¶** **SOLD OUT • #2 (JANUARY 1992):** *Live 4 Live* [1991 live appearances] • *If I Gave U Diamonds & Pearls* [the *Diamonds and Pearls* album] • *A Talented Boy* [official recordings] • *Let's Work* [rehearsal tapes] • *Lyrics ¶* **SOLD OUT • #3 (APRIL 1992):** *What Time Is It?* [The Time story] • *I Got Grooves And Grooves Up On The Shelf – Pt. 1* [outtake tapes] • *Dig If U Will The Picture* [video tapes] • *New Position* [US and UK chart placings] • *Lyrics ¶* **SOLD OUT • #4 – SPECIAL ISSUE (APRIL 1992):** *The Definitive Prince Bootleg Discography ¶* **SOLD OUT • #5 (JULY 1992):** *Respect* [cover versions performed by Prince] • *Nasty Girls* [Vanity 6 story] • *I Got Grooves And Grooves Up On The Shelf – Pt. 2* [outtake tapes] • *Live 4 Live 1991–1992* [live performances 1991–92] • *Hot Thing!* [on UPTOWN's policy regarding bootlegs] **¶** **SOLD OUT • #6 (OCTOBER 1992):** *Diamonds And Pearls Tour Report ¶* **SOLD OUT • #7 (JANUARY 1993):** *The Funky New Album Entitled ¶* [the ¶ album] • *Tonight I'm Gonna Party Like It's 1999* [the 1999 album] • *Purple Music* [unreleased songs] • *My Name Is Prince* [US promo discography] **¶** **SOLD OUT • #8 (APRIL 1993):** *I Really Get A Dirty Mind* [the *Dirty Mind* album] • *Dirty Mind Tour Report* • *The Ryde Dyvine* [the *Act I* and *The Ryde Dyvine* TV specials] • *Billboards* [the Joffrey Ballet] **¶** **SOLD OUT • #9 (JULY 1993):** *Act I Tour Report* • *Carmen On Top* [Carmen Electra profile] • *A Rock Soap Opera* [the unused segues from the ¶ album] • *Respect II* [list of cover versions performed by Prince] **¶** **#10 – SPECIAL ISSUE (JULY 1993):** *Shut Up! Already, Damn!* [Prince's interviews] **¶** **#11 (OCTOBER 1993):** *Do I Believe In God? Do I Believe In Me?* [the *Controversy* album] • *I've Got 2 Sides And They're Both* [the philosophy of Prince] • *A King In The Land Of The Rising Sun* [Japanese discography] • *Welcome 2 The Dawn* [on Prince's new name] • *Let's Do It... Interactive* [Glam Slam Ulysses] • *Open Book* [bibliography] • *Lyrics ¶* **#12 (JANUARY 1994):** *Act II Tour Report* • *Testin' Positive 4 The Funk* [George Clinton profile] • *They Call Me Melody Cool* [Mavis Staples profile] **¶** **#13 (APRIL 1994):** *All Of This And More Is For You* [the *For You* and *Prince* albums and live performances] • *The Beautiful Experience* [the launch of the single] • *Original Prince* [US discography] • *Lyrics ¶* **#14 (JULY 1994):** *Purple Rain – 10th Year Anniversary* [the album, tour and film] • *Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line* [deleted movie footage] • *Could U B The Most Beautiful Girl In The World?* [The *Beautiful Experience* TV film] **¶** **#15 – SPECIAL ISSUE (JULY 1994):** *The Definitive Prince Bootleg Discography – pt. 2 ¶* **#16 (OCTOBER 1994):** *The Spirit's Calling, Here's The Reason Why* [the *Come* album] • *The Interactive Experience* [the ¶ Interactive CD-ROM] • *An Extended Member Of The Royal Household* [UK discography] **¶** **#17 (JANUARY 1995):** *Ain't That A Bitch* [the *Black Album*] • *A Song 4 U* [songs written by Prince for other artists – updated] • *Standing At The Altar* [exclusive interview with Margie Cox] **¶** **#18 (APRIL 1995):** *Origins Of The Minneapolis Genesis* [exclusive interview with Pepe Willie] • *It's Automatic* [Australian discography] • *Sex Shooters* [the *Apollonia 6* story] **¶** **#19 – SPECIAL ISSUE (JULY 1995):** *The Definitive Posterography ¶* **#20 (JULY 1995):** *Everybody Wants 2 Sell What's Already Been Sold* [the evolution of *The Gold Experience*] • *Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line – pt 2* [deleted movie footage] • *The Glamorous Life* [the Sheila E. story] **¶** **#21 (OCTOBER 1995):** *All That Glitters Ain't Gold* [The *Gold Experience* album special] • *The Ultimate Live Experience* [1995 European tour report] • *Child Of The Sun* [exclusive interview with Mayte] **¶** **#22 (JANUARY 1996):** *This Is Not Music... This Is A Trip!* [the musical journey of Prince] • *The "Old" Experience* [a look at Prince/¶'s direction in a recycled context] • *Turn It Up* [German discography] • *Rock Hard In A Funky Place* [interviews with Dez Dickerson and Miko Weaver] **¶** **#23 (APRIL 1996):** *Free The Music* [update on outtakes] • *2 Night We Video* [the definitive videography] • *The VH-1 Experience* [the VH-1 Music And Fashion Awards and the *Love 4 One Another* TV film] • *The 1996 Japanese Tour Report* • *The Hawaiian Honey Moon Experience* [the three Hawaiian concerts in February 1996] **¶** **#24 (JULY 1996):** *Chaos And Disorder Rulin' My World 2day* [Chaos And Disorder album special] • *Ten 2 Me People, Eye Got A Story 2 Tell* [the wit, metaphors and imagery of Prince/¶] • *Controversy Tour Report* • *Wet Dreams* [the story of The Hookers and Vanity 6] **¶** **#25 – SPECIAL ISSUE (OCTOBER 1996):** *The Definitive Prince Bootleg Discography – pt. 3 ¶* **#26 (OCTOBER 1996):** *2000 Zero Zero Party Over Oops Out Of Time* [the 1999 years] • *I Only Want U 2 Have Some Fun* [the 1999 tour report] • *Free* [a commentary on ¶'s career] • *Our Trip Around The World In A Day* [the *Around The World In A Day* album] **¶** **#27 (JANUARY 1997):** *Three Hours Of Love, Sex And Liberty* [three views of Emancipation] • *Call People Magazine And Rolling Stone* [¶ speaks] • *Sunset In My Heart* [Prince at Sunset Sound studio] • *In The Flesh* [The *Flesh* sessions and unreleased album] **¶** **#28 (APRIL 1997):** *I Think I Wanna Dance* [the *Parade* tour report] • *Call People Magazine And Rolling Stone* [¶ speaks – Part II] • *Spiritual World* [the spiritual life of Prince/¶] • *Peaks And Valleys* [US chart positions] **¶** **#29 (JULY 1997):** *Ev'ryone, Come Behold Christopher Tracy's Parade* [the *Parade* album] • *Call People Magazine And Rolling Stone* [¶ speaks – Part III] • *Freedom Is A Beautiful Thang* [the *Love 4 One Another* Charities Tour report] **¶** **#30 (OCTOBER 1997):** *The Definitive Posterography Part 2 With The Postcardography ¶*



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